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Doctor WHO MAGAZINE™

No.140 • SEPTEMBER 1988

EXCLUSIVE POSTER OFFER INSIDE!

Wartime

SEASON 25

New U.N.I.T. story

John Nathan-Turner unveils the new season

PREVIEW

The scene is set for *Remembrance of the Daleks* . . .

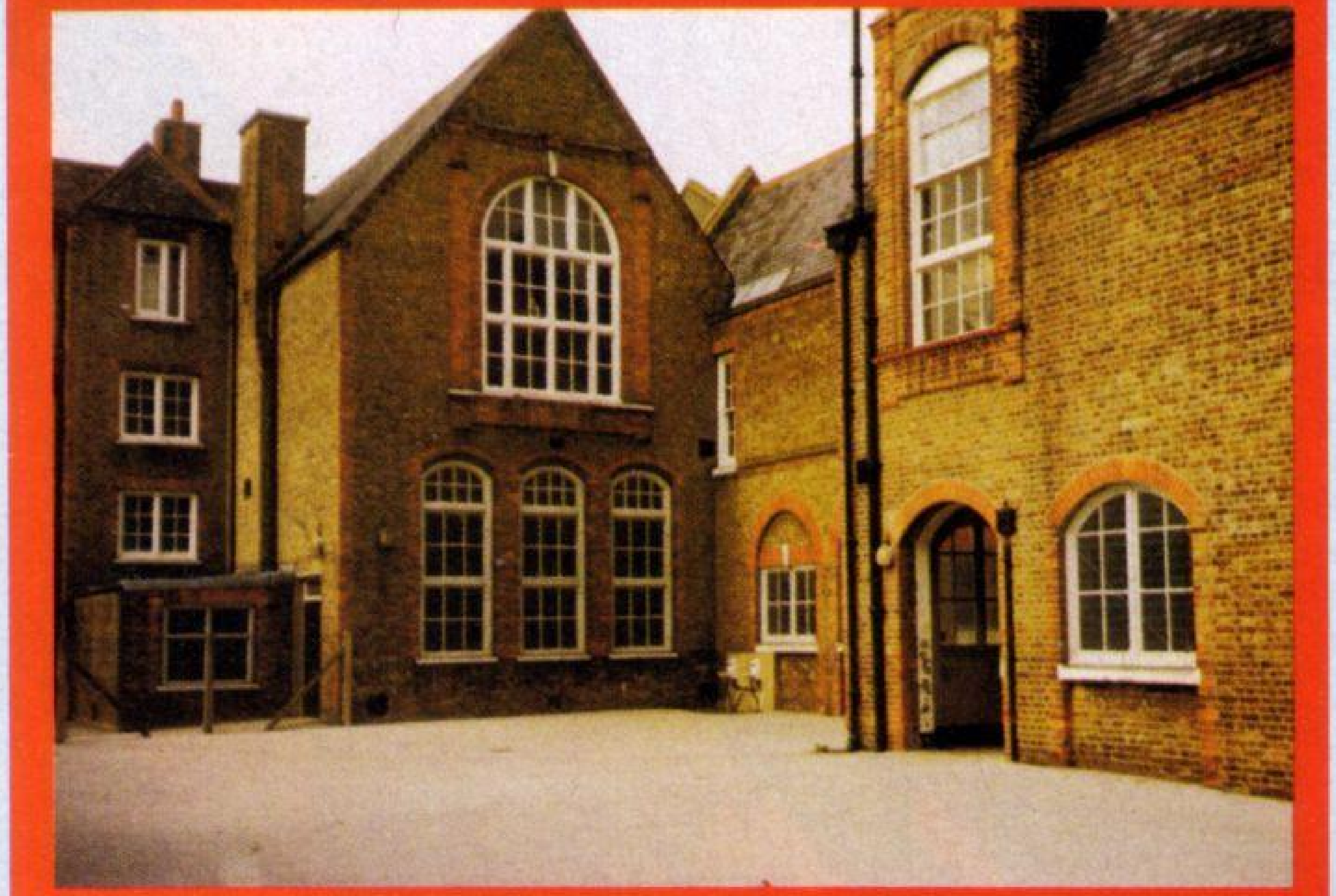
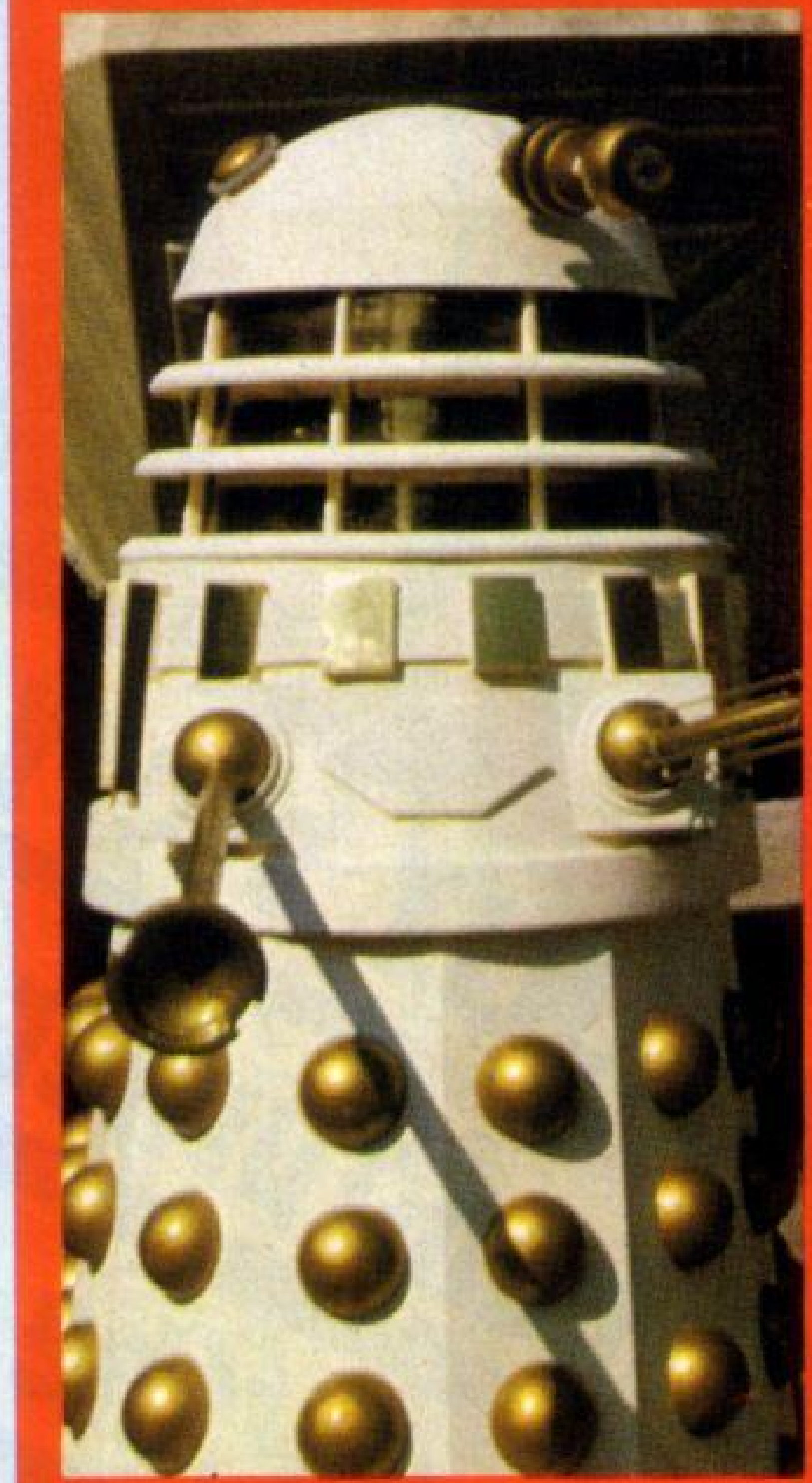


Photo: Michael McDermott

The school . . .



The Daleks . . .

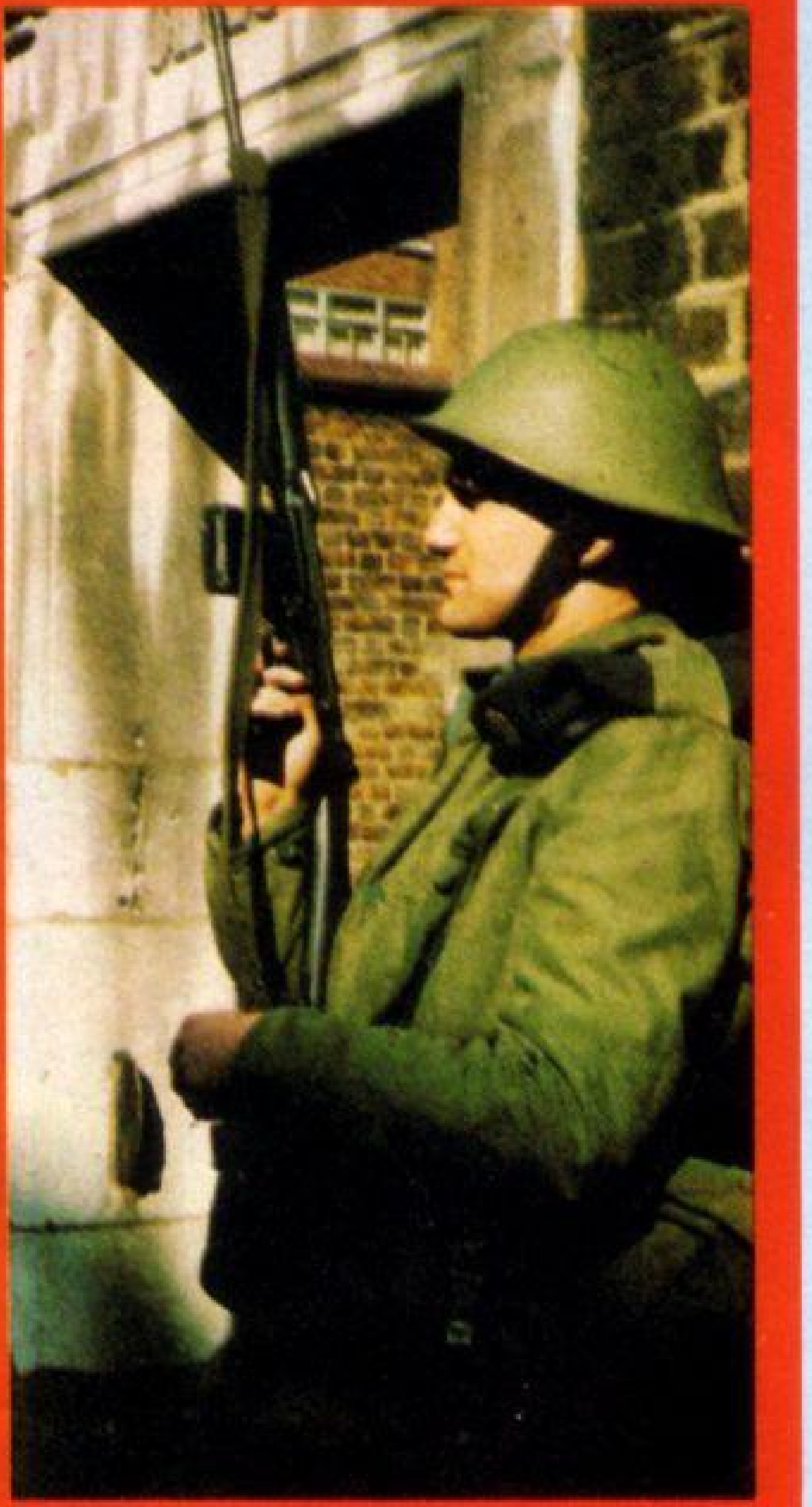


Photo: Steve Cook

The army . . .

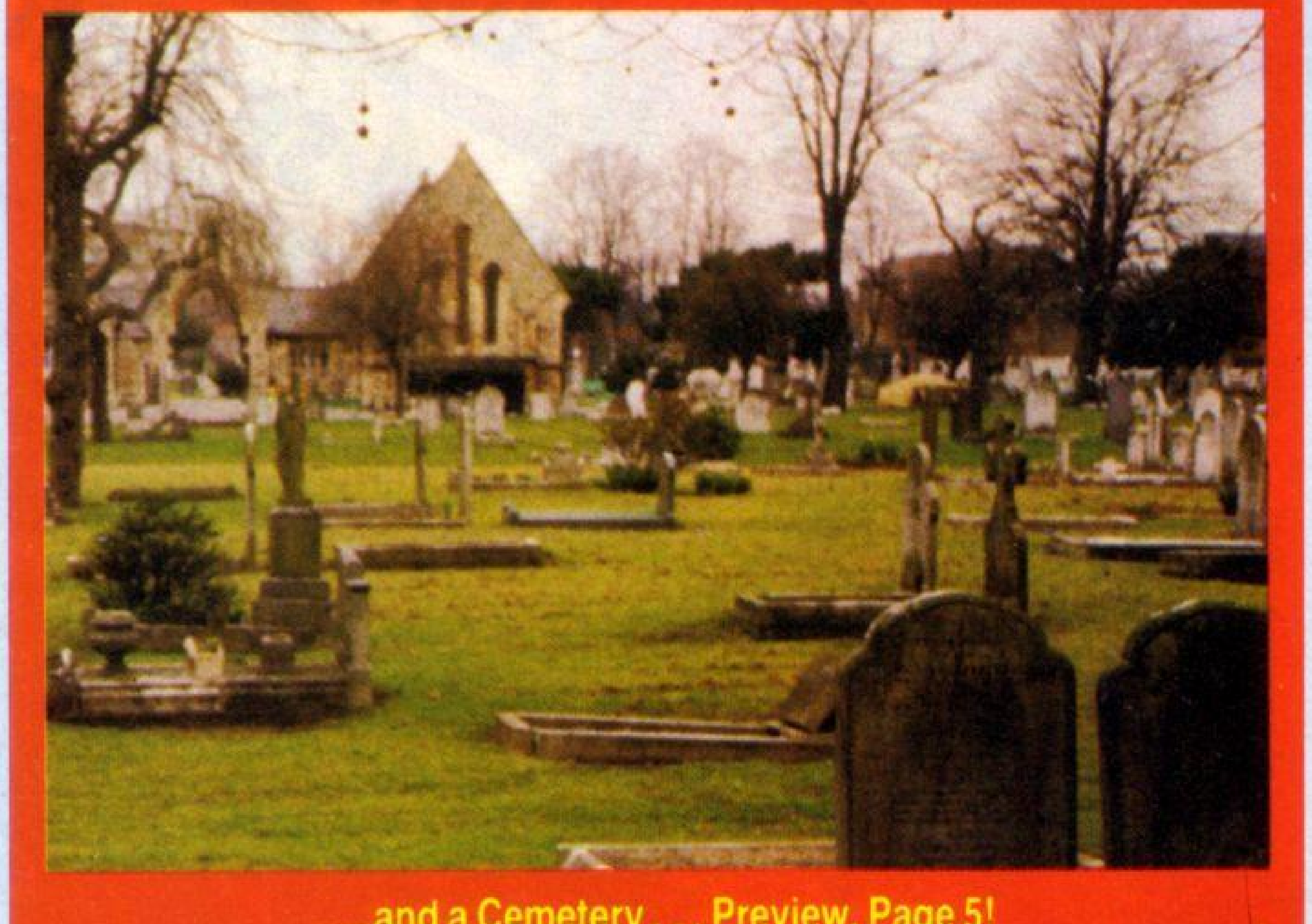


Photo: Michael McDermott

. . . and a Cemetery . . . Preview, Page 5!

MATRIX DATA BANK

DON'T PANIC!

Please note that the space for Matrix Data Bank has only been temporarily shortened, for the following four issues, to allow for more colour pictures from new season stories. The old format *will* be back soon!

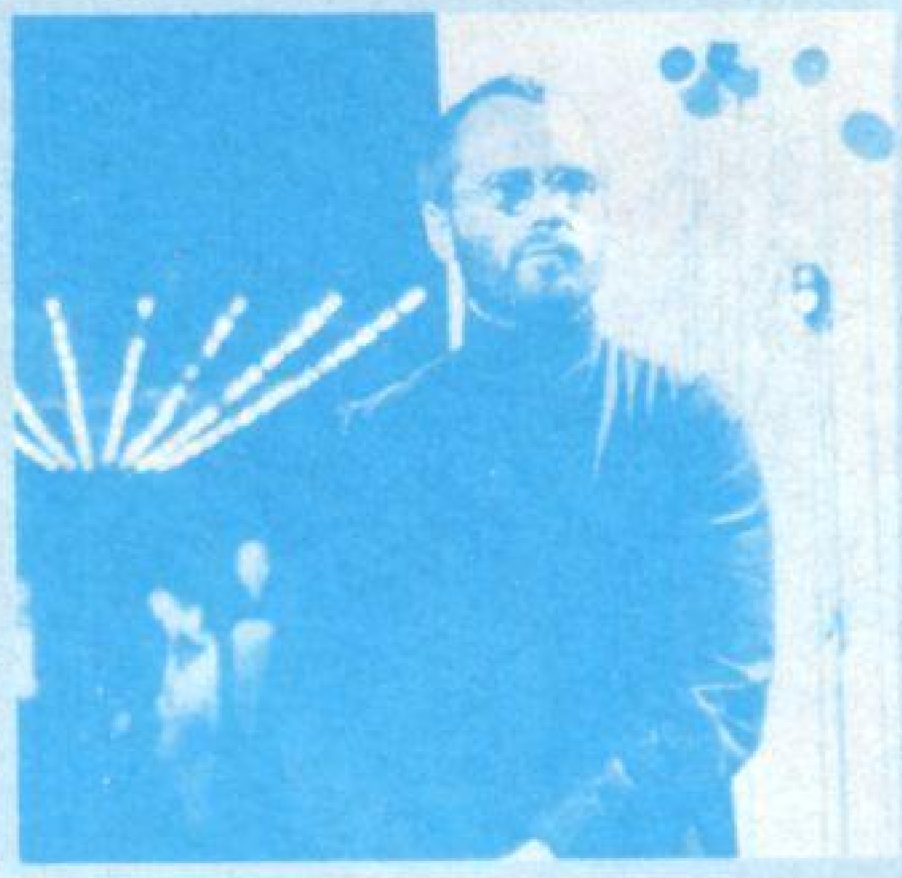
REGENERATION GAME

First of all, a letter that harks back to a reply in the January issue where I proposed that Time Lords were not born with the power to regenerate, but that this ability was given to them later in life. Also, that to prevent themselves becoming immortal, there was a limit of twelve regenerations given to all Time Lords.

Jeff Even from California points out that if this were the case, then why did Borusa in *The Five Doctors* go to all the trouble of traversing the Death Zone to gain immortality, when he could simply have become immortal through a limitless number of regenerations?

I think the answer here could be that the number of regenerations is 'naturally' limited in that twelve is the maximum that can be bestowed at any time, and to give someone a new cycle (as the Master was offered in *The Five Doctors*) requires something more than a single Time Lord can do (ie Borusa to himself). It is perhaps worth pointing out that this is pure hypothesis and as such can be argued, changed and refuted in any way you like to make it fit the known facts.

And now some quickies. First, concerning *The Kings' Demons*. Why, asks Brett Highsmith from America, does the LP *Doctor Who: The Music Vol 2* credit Jon Gibbs with the music to this story, when the actual credits say it was Jon Gibbs and Peter Howell who composed the music. This is simply because Jon Gibbs composed the incidental music (that also appears on the LP) and Peter Howell composed the lute music.



Jason Saikaly from Australia writes to ask why in *The War Games*, did the War Chief, when shot by the War Lord, not regenerate? This is because the Time Lords can only regenerate if they are not dead! A bullet would kill a Time Lord, just as it would a human. Remember the second Doctor's words from *The War Games* . . . "Time Lords are immortal – barring accidents."

Finally for this issue, Andrew Badley writes to ask from where his particular memory comes. I'll leave you with it.

"It occurred during Tom Baker's era and involved, perhaps, Sarah Jane who was crying at the time and holding onto the Doctor's scarf as a guide around the side of the TARDIS. Presuming the Doctor was on the end, she was shocked when she found that the scarf was tied around the neck of a dummy."

Send your queries to our compiler David Howe of the Doctor Who Appreciation Society at MDB, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that due to the large numbers of questions we cannot give personal replies.

Doctor WHO MAGAZINE

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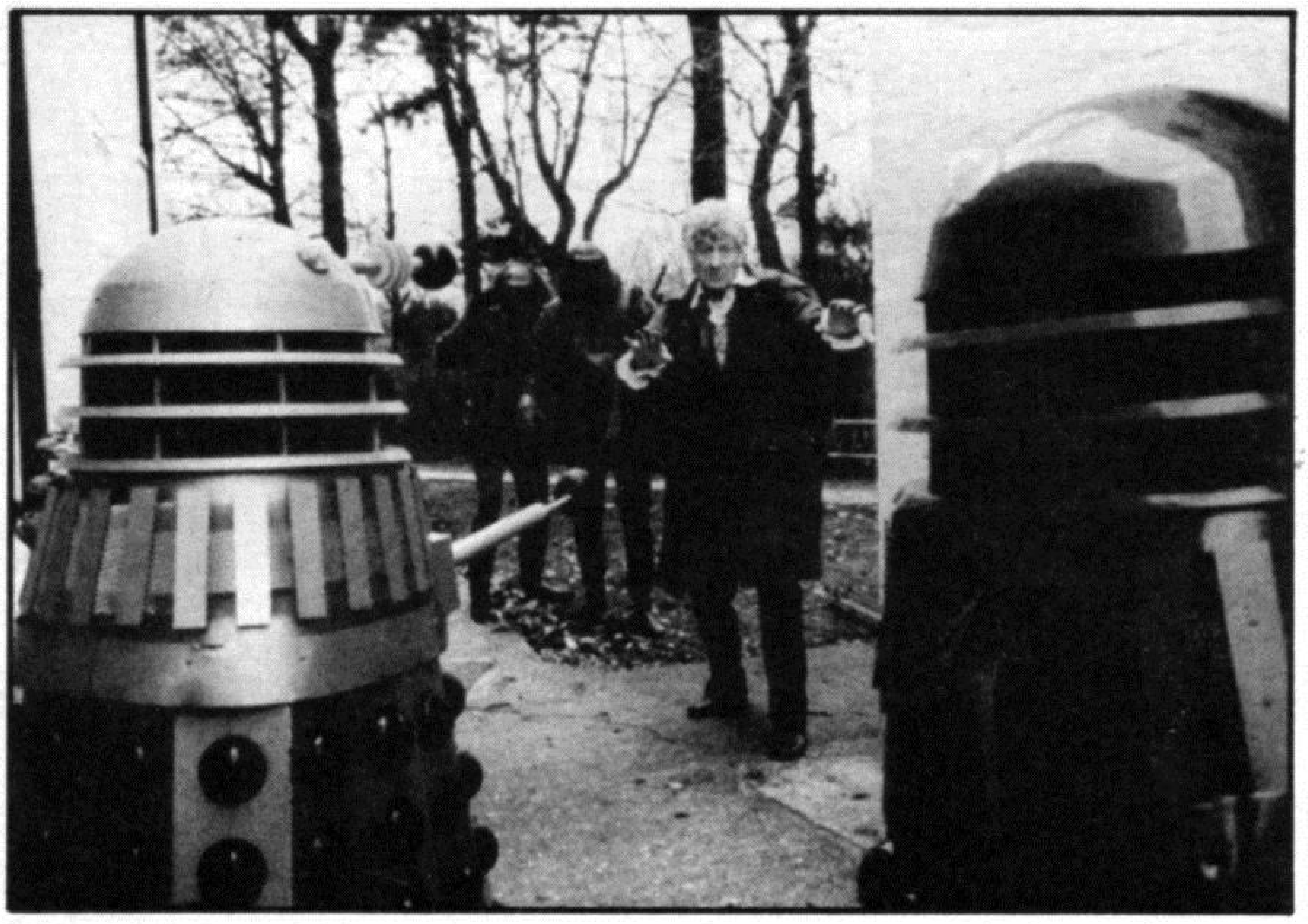
On the Cover: our poster artwork of Sylvester McCoy as the Seventh Doctor, drawn by John Higgins.



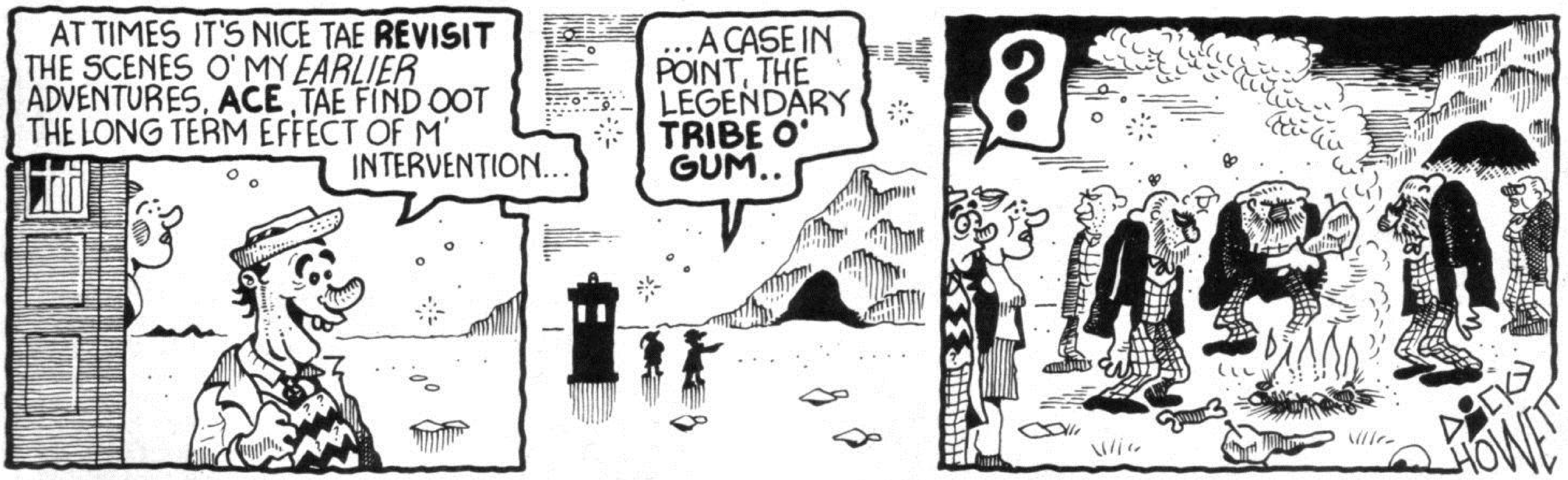
"Very funny thing, Time. Once you start tampering with it, the oddest things happen . . ."
The Doctor

Here we are with a new issue of ***Doctor Who Magazine,*** out in August, but cover dated September, when Season 25 begins on BBC 1. But most of the issue is put together in June, which means that we've all been working here on something that won't see print for a good many weeks! While we're doing that, we also have to plan future issues, as well as the forthcoming **Anniversary Special.** No wonder I keep dating my letters November 23rd . . . or could there be some other reason?

If you think that's bizarre, spare a thought for the ***Doctor Who*** Production Team, who began work on Season 25 while Season 24 was still being transmitted, if not before! **John Nathan-Turner** managed to give us a few hints about the forthcoming stories along the way though, as you'll see from the interview with him inside.

What about the **Coast to Coast** film team? They must be really thinking ahead, way into 1989, as work continues towards the movie. You see, we're all time travellers really; we just never noticed it before . . .

DOCTOR WHO? by Tim Quinn & Dicky Howett


AT TIMES IT'S NICE TAE REVISIT THE SCENES O' MY EARLIER ADVENTURES, ACE, TAE FIND OOT THE LONG TERM EFFECT OF M' INTERVENTION...
...A CASE IN POINT, THE LEGENDARY TRIBE O' GUM..
?
DICKY HOWETT

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Gallifrey Guardian

SEASON 25: POST-PRODUCTION UNDERWAY

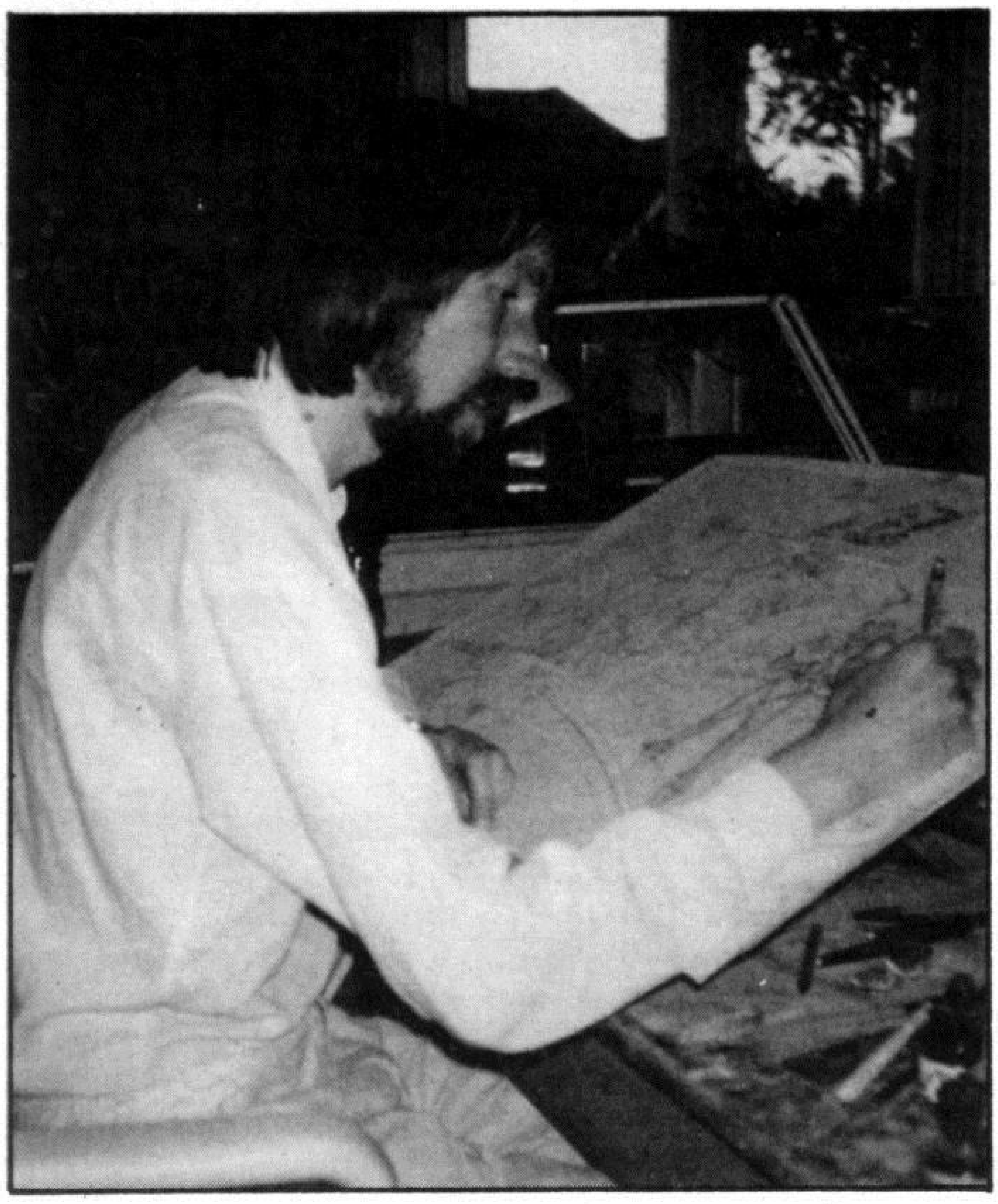
After some problems on *The Greatest Show in the Galaxy* following relocation of sets to Elstree, recording for the two remaining stories of Season 25 ran smoothly. The new *Doctor Who* stories are provisionally scheduled to begin transmission in September in Britain, though no definite date had been announced at time of going to press.

Doctor Who will not be running against ITV's *Coronation Street* on Monday nights, as the consumer programme *Watchdog* has been scheduled for this slot.

The cast for *The Happiness Patrol*, the final story to be recorded, includes comedienne Sheila Hancock, John Normington (who played Morgus in *The Caves of Androzani*), and Georgina Hale. Also appearing will be Ronald Fraser, who plays the piano player in *Life Without George*, and Rachel Bell.

On *Silver Nemesis*, Dolores Grey has been persuaded to play a rich American, Mrs Remington, while Anton Diffring, well known for his war film roles, appears as De Flores. David Banks again plays the Cyber Leader, and the cast also includes Fiona Walker and Leslie French.

Silver Nemesis was shot entirely on location largely at Arundel Castle, a replacement for Windsor where the story is largely set. Prince Edward, now working in the theatre world, was asked to play a small part in the story – a lookalike actress playing the Queen makes a brief appearance – but was busy on another production. **John Nathan-Turner interview: Page 6.**



CALENDAR ON SALE

The Who Dares Official 1989 Calendar is now on sale, price £5.95. Illustrated by 13 full colour paintings, including Daleks and Cybermen, plus all seven Doctors, this is the fourth *Doctor Who* calendar produced by the Dorset-based company.

Who Dares Publishing are also publishing the long awaited Cybermen title by David Banks, better known for his frequent tv appearances as the Cyber Leader. Illustrated throughout by Andrew Skilleter, the book will be launched by world-wide mail order. With the Cybermen returning for the 25th Anniversary story this year, interest in one of the Doctor's oldest foes is expected to be very high.

EXHIBITION GOES INDEPENDENT

The Longleat House *Doctor Who* exhibition has now been subcontracted out from the BBC, with Lorne Martin, ex-head, BBC Retail, and Julie Jones, former exhibition organsier, just two members of the company now running it. **Photo Feature, Centre Pages.**

FIRST DAY COVER RELEASE

Special *Doctor Who* First Day Covers will be on sale on November 23rd, with a special Gallifrey postmark. The envelopes will be used for a new range of stamps depicting planets of the solar system, released by the Post Office. The number of enevelopes, featuring the *Doctor Who* logo, is strictly limited and are being produced by London-based company Cover Craft.

FILM NEWS

Further information on this is expected to be released this month. According to *The Daily Mail* (a newspaper) the Doctor has been cast and is "an international name, well known as an actor and celebrity." A major U.S. distributor is also reported to have been secured for the film.

Max Headroom, also produced by Coast to Coast, has become the subject of a letter writing campaign in the United States to get it back on the air. The programme was cancelled by ABC Television after only eight episodes of its second season had been produced. There are no plans as yet to show this series on British television, although the original pilot has been re-shown on Channel 4 and some early episodes are available on video.

FRIENDS OF THE DOCTOR

The official BBC-sponsored club for American *Doctor Who* fans, The Friends of the Doctor, has now been set up by Lionheart Television in New York. The $5 membership offers a kit and 4 quarterly newsletters and is obtainable by writing to The Friends of the Doctor, P.O. Box 2030, Media PA 19063.

NEW PRODUCER

Mark Shivas, the new head of BBC Drama, has stated that no decision will be made on a new Producer for *Doctor Who* until the end of August.

TIMELORDS UPDATE

Garry Glitter recorded a further 'scratch' version of *Doctorin' the Tardis* with the Timelords, shortly before they were knocked off the British Number One spot in June by pop band, Bros. An LP from the Timelords is reported to be in production.

PANOPTICON LINE-UP

Guests for Panopticon Nine, the *Doctor Who* Appreciation Society's annual convention, are piling up thick and fast. So far, they include Jon Pertwee, Deborah Watling, Sophie Aldred, Richard Franklin, Terrance Dicks and Barry Letts. All these are subject to professional commitments.

"We're inviting a lot more 'backroom people' this year," said organiser Andrew Hair. "Script writers, special effects, designers, that sort of thing."

Marvel Comics will be providing exhibition material from many of the **DWM** comic strips once security arrangements have been confirmed, and staff and freelancers from the magazine will also be present at the event, which is to be held in London.

BUTTON BADGES

A brooch-like button badge depicting the new *Doctor Who* logo, a button badge and embroidered cloth patch should now be on sale through John Fitton Books and Magazines. They should also be on sale at Panopticon in September. "If the range of badges and patches is successful we would hope to go on to produce a further range covering the older logos," John said.

The company is also exploring the possibility of producing a binder, which can be used to store *Doctor Who Magazines*, photographs and other memorabilia.

THE CHASE: ON SCHEDULE

John Peel's adaptation of the third Dalek story, *The Chase*, is now with W.H. Allen for editing. Pending approval, the next project will be *The Daleks' Master Plan* – hopefully two volumes as it's so long. John has also written an article for **DWM** on the way *The Chase* changed in storyline between script and recording back in 1965, which will be printed in a forthcoming issue. **This month's book releases: Page 32.**

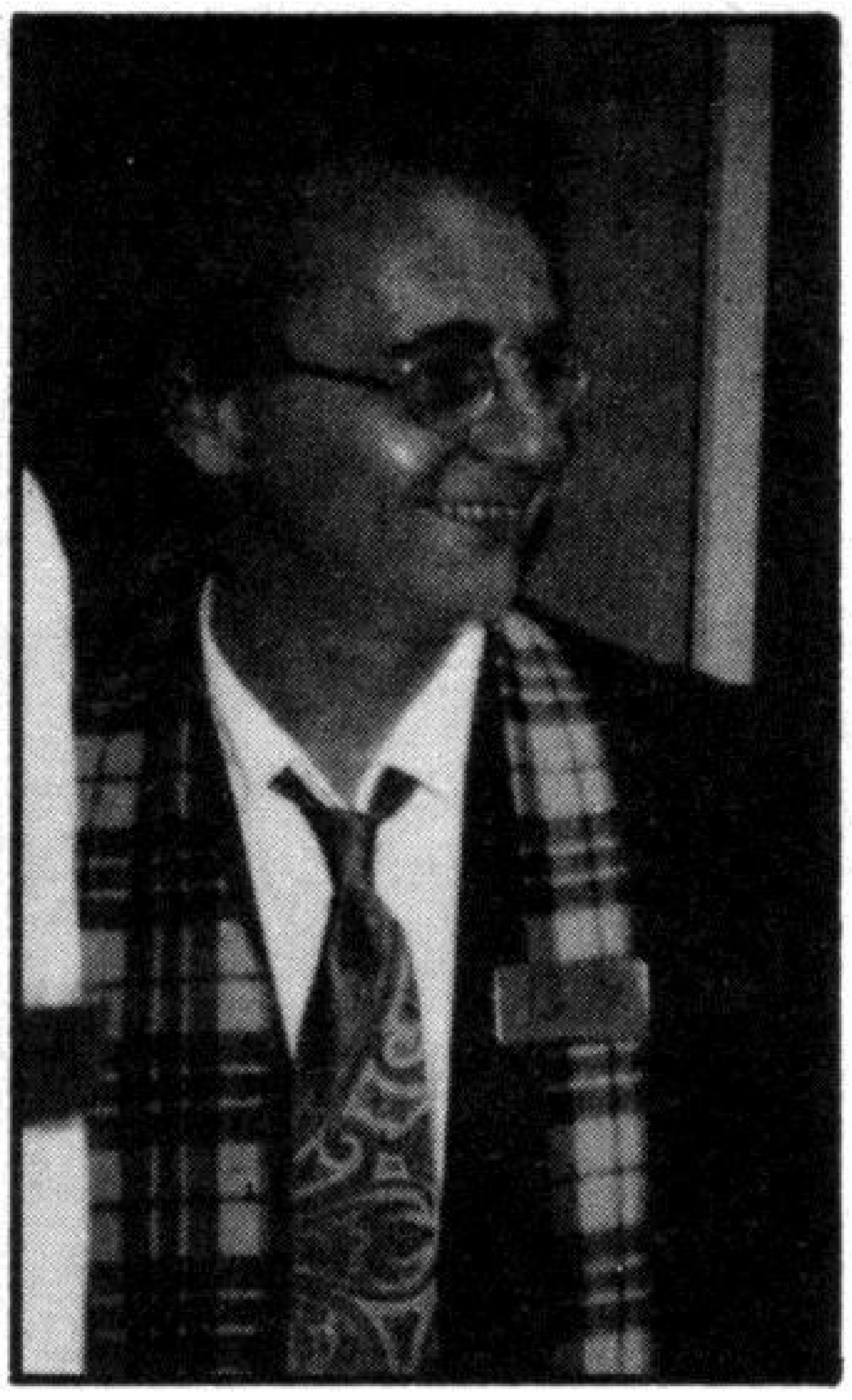
ELSEWHERE...

Matthew Waterhouse appears in *The Adventures of Huckleberry Finn*, which he has written himself and plays fifteen characters in. The play is on from the 22nd to the 25th August and 30th August to 3rd September, and is being shown at the Golden Cross Theatre Club, 74 Lancaster Road, London.

Terrance Dicks is reported to be leaving the BBC following completion of recording of *The Franchise Affair*, the Sunday classic spot is soon to be axed following low ratings for recent serials, including the critically acclaimed *Vanity Fair*.

Peter Davison's new detective series, *Campion*, is in production, and will be shown in Britain sometime in 1989.

Dicky Howett contributed a special *Doctor Who?* comic strip to *Loadsafunnies* the special cartoon book produced in association with ITV's Telethon in May. Profits from the book sales are going to Telethon nominated charities.



BRIEFLY...

Sylvester McCoy made his first appearance at a British *Doctor Who* convention at the beginning of July. Along with other stars from the programme, including John Levene, Nicholas Courtney, current writers and the energetic Sophie Aldred, they made *Falcon 3* in Bath a resounding success. The convention auction of memorabilia raised over £2500 for the national charity, Childline and was attended by over 300 people over two days.

OOPS!

Somewhere in the time stream, Andrew Pixley's credit for the *Warriors' Gate* archive and fact file last issue disappeared. It will probably re-appear in time for his feature on *The Mutants* next issue . . .

Preview

Remembrance of the Daleks

Fans are never exactly blasé about the prospect of seeing a new *Doctor Who* story, but when the story happens to be the curtain-raiser to a new season it is invariably awaited with a particularly keen anticipation.

This is more true than ever in 1988, for two reasons. First, we are of course celebrating the series' twenty-fifth anniversary, and everyone is expecting something a little bit special. Secondly, the debut story of Season 25 will mark the latest appearance of the Doctor's deadliest – and most popular – foes, the dreaded Daleks!

Perhaps surprisingly, the Daleks have been used to launch a season only twice before – in 1972's *Day of the Daleks* (which didn't quite live up to expectations) and in 1979's *Destiny of the Daleks* (which fell some considerable way short).

Will it be a case of 'third time lucky' with this year's *Remembrance of the Daleks* or will the serial suffer the same fate as Season 24's opener, *Time and the Rani*, which ended up languishing at the bottom of the annual **DWM** poll?

Of course, only time will tell. But all the signs are good that *Remembrance of the Daleks*, will indeed be a story to remember – and savour – for many years to come.

When asked at a recent convention to describe his previous writing experience, scripter Ben Aaronovitch replied, "I bought a word processor!" Inexperienced he may be, but that certainly isn't reflected in the quality of his premier contribution to *Doctor Who*.

Those readers who disliked the highly whimsical nature of much of Season 24 will be pleased to learn that *Remembrance of the Daleks*, is not only a very exciting story but also a very traditional one. In fact, it might well be thought somewhat reminiscent of Season 22's *Resurrection of the Daleks* in stylistic terms at least.

Like that Davison-era classic, it is a pacey action-adventure yarn which draws on the series' own mythology for much of its inspiration.

It is to Ben Aaronovitch's credit that he thoroughly researched *Doctor Who* history in the course of writing his script and thus managed to weave in – and develop – elements from sources as diverse as *An Unearthly Child*, *The Three Doctors* and, of course, the earlier Dalek adventures, while at the same time staying entirely within the bounds of established continuity.

This is not to say that casual viewers will find the story difficult to understand; on the contrary, I am pleased to report that the continuity references, while serving as an added bonus, in no way detract from the basic plot.

Another highly pleasing aspect of *Remembrance of the Daleks* is that the Daleks themselves are firmly centre-stage, after more than a decade of playing second-fiddle to Davros.

Readers may have seen reports elsewhere that no fewer than sixteen new Dalek casings were constructed for this production. Sadly, these reports were misinformed. True, a number of new Daleks *were* commissioned by the BBC's Visual Effects Department, but nowhere near as many as sixteen. Having said that, several new and unique variations on the basic Dalek design are introduced during the course of the serial's four episodes.

Moreover, the Daleks – again divided into two opposing 'factions', as in *Revelation of the Daleks* – feature in some spectacular action and effects sequences, easily the equal of anything seen before in *Doctor Who*.

For the second year running, Andrew Morgan was the director entrusted with the important task of bringing the season's flagship serial to the screen.

His handling of *Time and the Rani* drew a generally lukewarm reaction, but one need look no further than ITV's popular Sunday afternoon serial, *Knights of God*, to see the excellent work he is capable of. If *Remembrance of the Daleks* displays some of the same qualities as that superb production, no-one will have anything to complain about.

Certainly Morgan has assembled an excellent guest cast for his second *Doctor Who* project, including such well-respected names as Simon Williams (of Upstairs, Downstairs, fame), George Sewell (star of *Strange Report*, and Gerry Anderson's *UFO*), Michael Sheard (whose previous *Who* credits include *The Ark*, *Pyramids of Mars*, *The Invisible Enemy* and *Castrovalva* but who is probably better known now for his rôle in *Grange Hill*) and Pamela Salem (Toos in *The Robots of Death* and currently appearing in *EastEnders*).

Of course, we mustn't overlook the regulars either. Sylvester McCoy is returning for his second season as the Doctor, and he will no doubt consolidate his already considerable popularity. Interestingly enough, he promises a slightly more "sinister and mysterious" interpretation of the rôle this time, as – unlike last year – the scripts have been specifically tailored to his character.

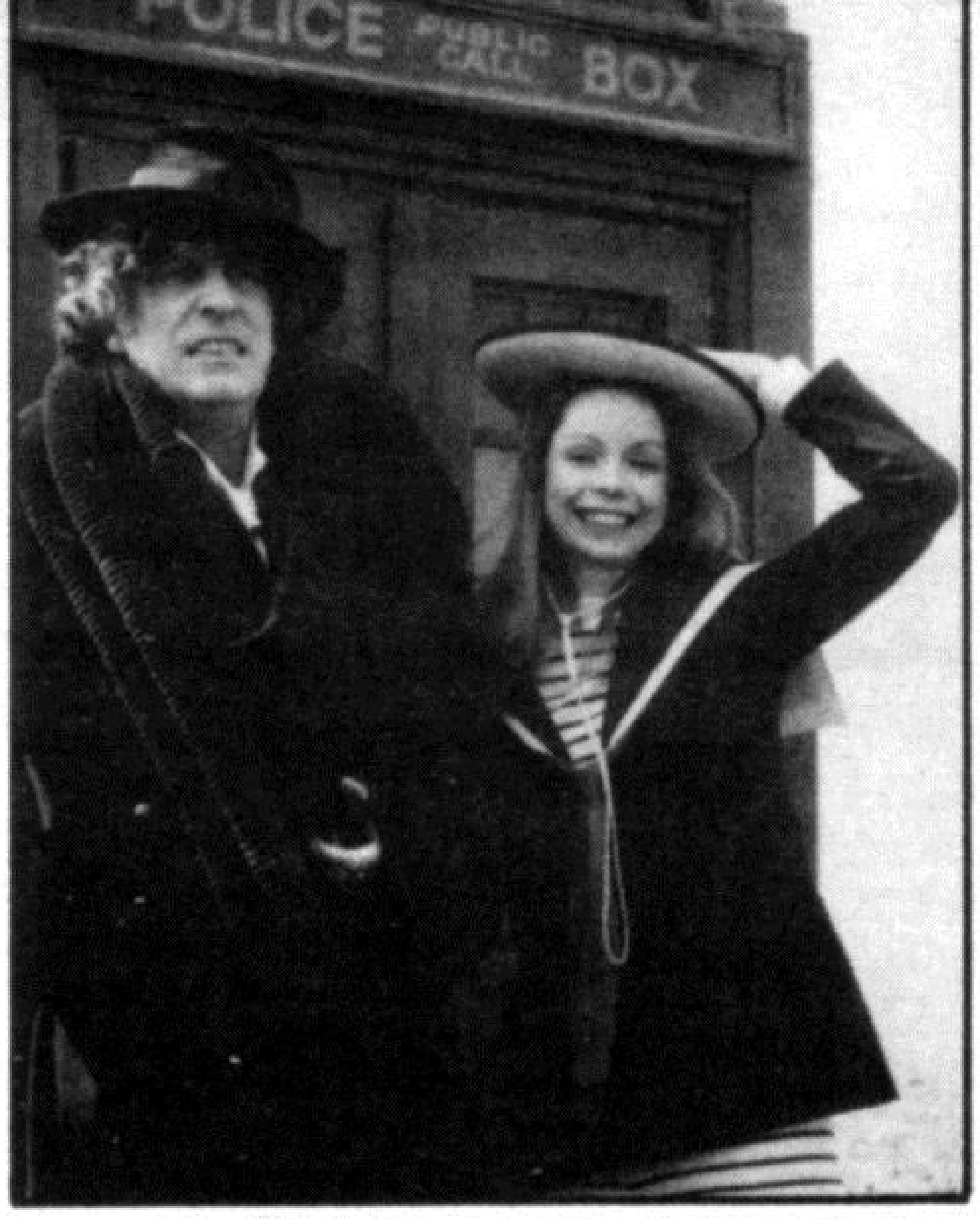
Also back in action is Sophie Aldred as Ace, and she looks all set to become one of the Doctor's most popular Companions of recent years. Certainly Ben Aaronovitch has done her proud in *Remembrance of the Daleks* – she remains very true to character and is given plenty to do in the course of the plot.

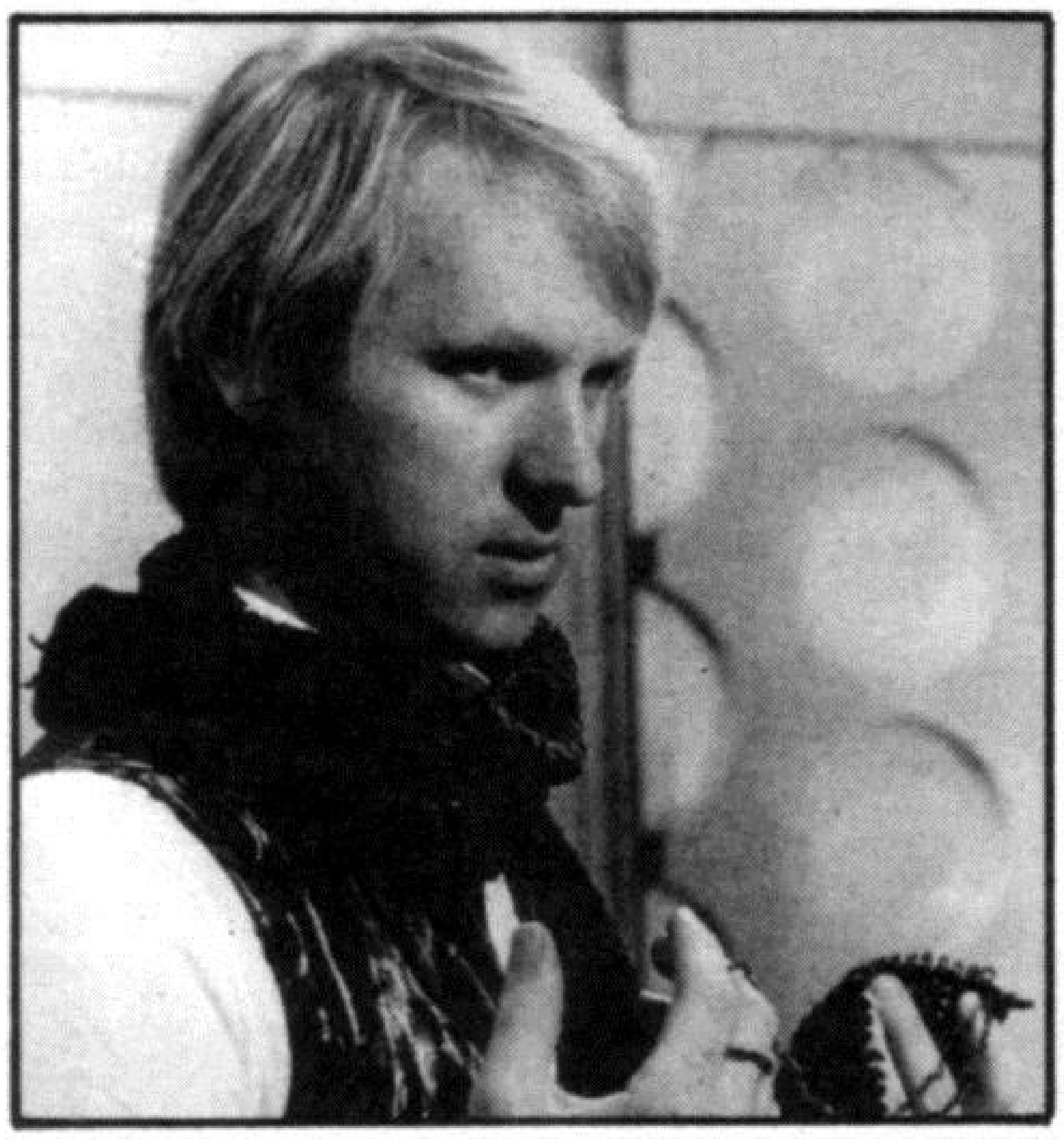
I am sure no-one would want me to reveal too many details of the plot itself, but suffice to say that – appropriately enough in anniversary year – *Remembrance of the Daleks* is set in and around a certain London school in December 1963.

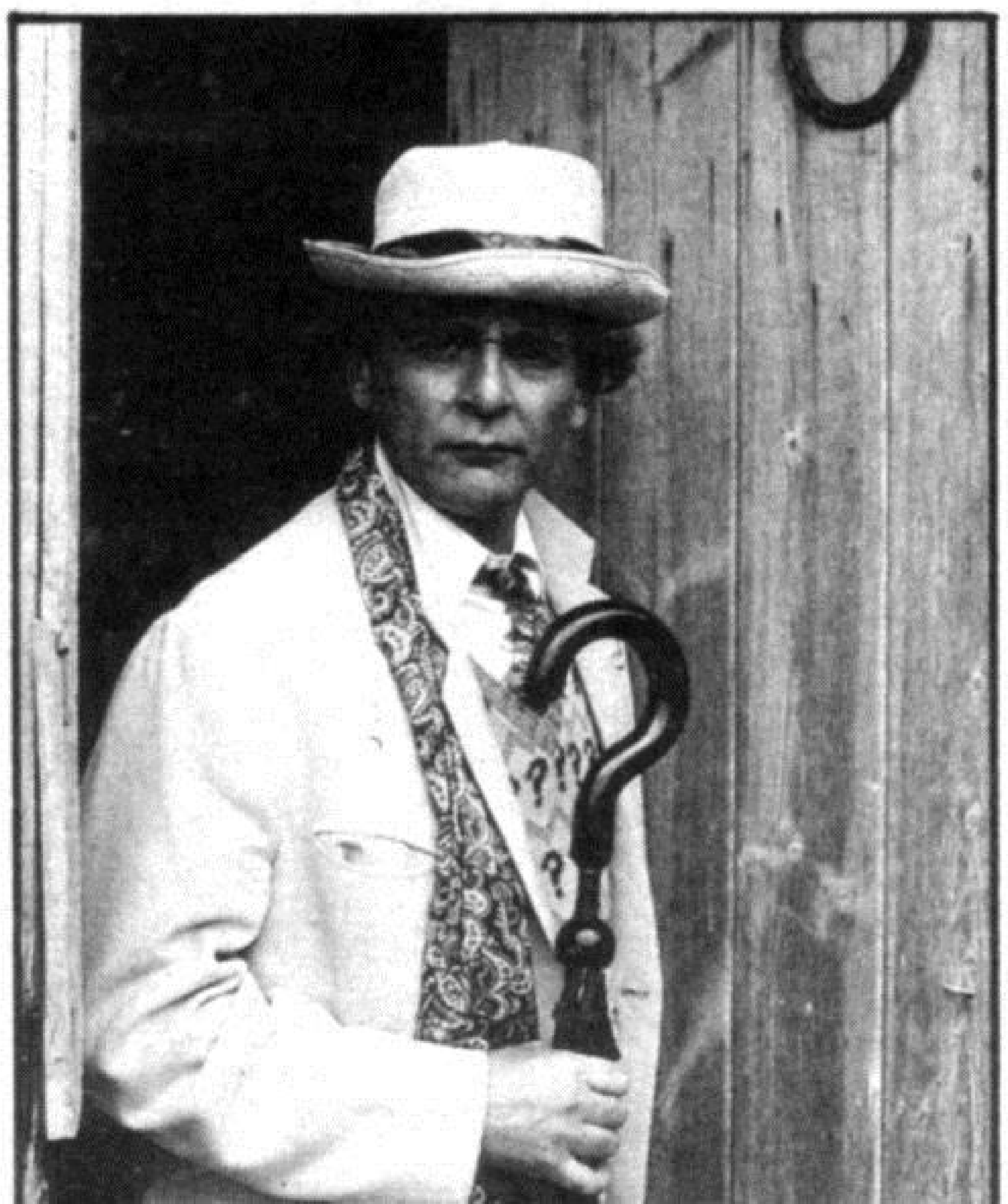
In fact the whole story has a very Sixties feel to it, and even includes background music from some of the most famous pop hits of the day, in much the same way as last year's *Delta and the Bannermen* incorporated liberal doses of Fifties rock 'n' roll.

What brings the Doctor back to the scene of his earliest televised adventure? And, perhaps more importantly, why are the Daleks waiting to greet him . . .? All will be revealed in just a few weeks' time, when *Doctor Who* returns for its silver jubilee season.

Stephen James Walker

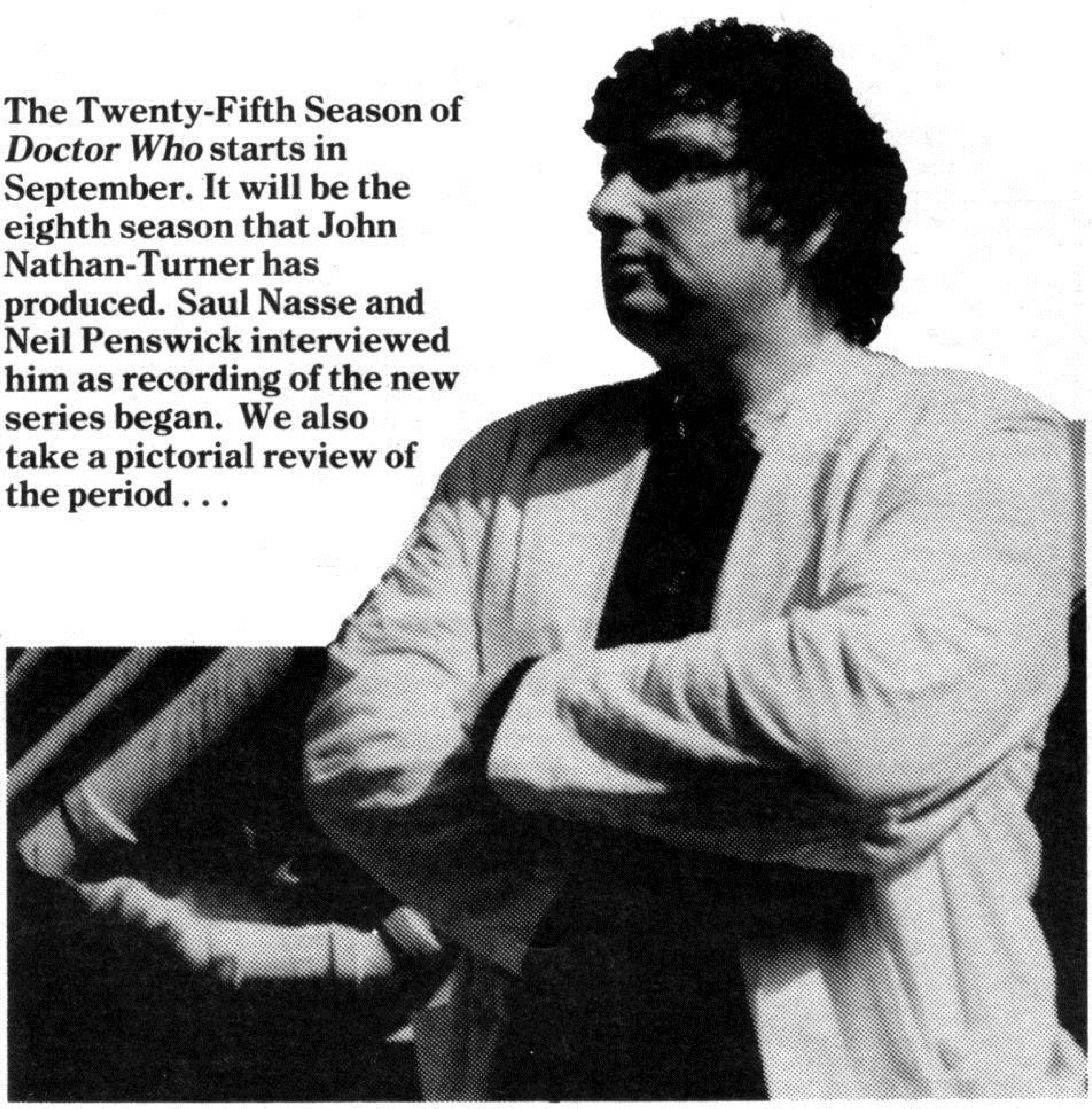






From Argolis to Windsor

The Twenty-Fifth Season of *Doctor Who* starts in September. It will be the eighth season that John Nathan-Turner has produced. Saul Nasse and Neil Penswick interviewed him as recording of the new series began. We also take a pictorial review of the period . . .



Photograph by Steve Cook

Doctor Who Magazine: *How do you see* Doctor Who's *future?*

John Nathan-Turner: I think it looks extremely rosy. What happened a few years ago, with the show being removed, has got to be placed in perspective. It was simply losing a season. Here we are now, in the 25th Season, in the twenty-fifth year of *Doctor Who.* While it continues with its success abroad and continues its money earning capabilities, there's no reason why it should stop.

DWM: *How do you see your future?*

JN-T: I've asked to move on from *Doctor Who.* I'm leaving because at the moment my CV has only one line on it. I think I've given everything I've got to give it. What better time to go than at the end of the 25th Season? I've been asking to move on for many years, but I needed no persuasion to do this, the 25th Season.

DWM: *Where are you moving on to?*

JN-T: I'm staying within the BBC. There are several projects involved, but I won't be able to say which project until the summer. As part of their jobs, BBC staff producers push forward various ideas. I've put forward a lot – I'm hopeful about two of them – some ideas are from books, other ideas are packages featuring a named actor. Andrew Cartmel is involved in some of the ideas.

DWM: *What can you tell us about the new season?*

JN-T: We'll retain the humour. I think what a *Doctor Who* season should offer is a selection of very different stories and styles. If directors go and do *Rockcliffe's Babies,* for instance, they are told the house style is this, and that is how you shoot it.

There are no house rules in *Doctor Who* that I have ever imposed, apart from "favour the Doctor", "shoot a cliffhanger in a certain way", and "start a first episode in a certain way". Apart from that I am very keen that directors bring their own interpretation to it. I am not trying to do a load of stories very much the same. *Doctor*

Who has that fabulous capacity for moving around.

DWM: *What about the first story?*

JN-T: *Remembrance of the Daleks* is a very strong action story set in 1963. Vintage *Who.* Going to the point where my nerve-endings are hanging out on what we can get away with.

At this moment in time we don't know what day we're going out or what time we're going out, so we have to keep our options open. It's just possible we'll put something together and then have to re-edit it, and put new music on it, because the whole thing goes a little too far.

What we're trying to do is push right to the limit. As Ben Aaronovitch, who has written this story, so succinctly put it, "I've been asked to put the kids back behind the sofa."

But let me say we don't set out to terrify five-year-olds. We attract a family audience, so thirty-five to forty percent of our audience is under sixteen, and at the same time anything before nine o'clock is governed by the guidelines on violence.

Scene setting for *Remembrance of the Daleks:* while Sophie Aldred and Sylvester McCoy prepare for a press call, Floor Manager Val McCrimmon (right) and Lynn Grant (Assistant Floor Manager) talk over recording of the next scene.

I think there is a difference between something being scary and something being terrifying. I wouldn't want to terrify anyone, particularly young children, but we want to live up to the confines of the slot.

DWM: *Does Terry Nation, the creator of the Daleks, have script approval on Dalek stories?*

JN-T: What happens is I approach his agent and say I'd like to do a Dalek story, and is Terry happy? And sometimes he'll say he'd like to see a storyline, sometimes he'll say is there a script yet – I'll have a look at the script – but his comments are all to do with the projection of the Daleks as evil beings.

Terry doesn't lay down any rules. In the past, not in *Doctor Who,* they have appeared in Light Entertainment shows, permission has not been sought from him, and he's hated seeing them undercut.

DWM: *Why is it called* Remembrance of the Daleks?

JN-T: People have said that we've been working through the Old Testament, but there's been no real conscious thing. It's been sort of a gimmick. "Remember" is what the story is about. It's going back to where it all started.

DWM: *What about the second story, what is* The Greatest Show in the Galaxy?

JN-T: A psychic circus. We're starting with a trad action story, and then we're having the oddball. Very much as I termed *Paradise Towers* last year as the oddball. Stephen Wyatt, the author, is a wonderful writer, he creates wonderfully "five-dimensional" characters.

DWM: *And the third story?*

JN-T: *The Happiness Patrol* is not quite an oddball story, it is traditional studio *Who,* but bizarre. If you want a comparison, *Dragonfire* is a fair one. It's about a civilisation where unless you are happy and smiling and cheerful you are exterminated. You *have* to be happy.

DWM: *How are you ending the season?*

JN-T: That's currently called *Nemesis,* but that will change. [It is now *Silver Nemesis* – Ed]. It's set in 1988 and 1638, all location and is the anniversary show, if you like. The Cybermen were inserted into *Nemesis* as another ingredient. I think it's a delicious mixture. There is a lot of fun in it, some wonderful characters and some of the settings are fun too.

DWM: *Why so many new writers for the next season?*

JN-T: Because of the working plan of *Doctor Who,* this season's scripts were all in the pipeline when we were making the last season. We saw a lot of writers that we decided not to pursue. I think that the new writers that we have encouraged, whether they're experienced or not, are bringing fresh ideas: they challenge the system, and by the system I include myself.

We have a phrase here: "*Who*ed Out", and writers get *Who*ed out, they start going over the same territory. We really needed to get a new band of writers, and, as I've been here for a long time, it's more challenging and stimulating to have people say "Why not?"

I think we've encouraged a lot of new talent: for instance Ben, twenty-five years old, with an enormous future sent us an unsolicited script. It was not *Remembrance of the Daleks,* rather something very Seventies in flavour, but a high quality script nonetheless and it was from that we commissioned him. Kevin [Clarke] was someone Andrew Cartmel met at a Script Unit function who was very keen to do a *Who.* He's now writing for *The Bill,* and has done a lot of theatre.

DWM: *What qualities have you chosen the directors for?*

JN-T: *Doctor Who* requires a certain type of director: it requires someone extremely diligent, with tremendous reserves of energy. Andrew Morgan is terribly good at action, and is perfectly matched to Ben's script. All good directors are greedy – you give them a budget, they want another 'n' pounds, give them so many hours recording, they want more. Andrew is of that school. He is a zealous, enthusiastic director, and yet he understands the problems of actors.

Alan Wareing is someone I've known for many years: he was a Production Manager on the show. He was chosen to go on the directors' course, and I was extremely flattered when he came to me to ask for help with his final project. Eric Saward, my former script editor, wrote a twenty minute exercise based on an idea of ours, which Alan then directed on the course. It was extremely promising and he has come to *Doctor Who* after some excellent work on *EastEnders* and *Casualty.*

Chris Clough I have chosen again for the final six episodes because they are so gruelling: you rehearse, you do seventy-five minutes of location in eleven days which is frenetic, you have a tiny break and then you are straight into another one.

DWM: *Why do you have so many big names appearing in* Doctor Who?

JN-T: I like a policy of guest artistes. I always have and I always will. Because if they are of a certain calibre, it does help the leading actors to rise to the occasion. It heightens not only the profile of the show, but also everyone's performance.

DWM: *Are you planning to bring Sylvester McCoy to the fore this season?*

JN-T: Even more so this year. I have asked him to tell me all the things he can do, and they are being incorporated into the scripts. Everything but the ferrets!

No matter how much you describe his abilities, it's not the same as watching him. Sylvester has an amazing physicality: a

▶

very, very physical performer. We are really capitalising on his own eccentricity, and the things he can do. He's so inventive. The most boring scene when he runs down a corridor is turned into something special. Now he's so confident, we have an added dimension. I'm thrilled with him, I really am.

DWM: *Have your writers been able to meet Sylvester?*

JN-T: We had a Christmas party in early January when I was in the delicious position of having all scripts commissioned and all directors booked. I had all the writers in, all the directors, Sylv, Sophie and my team of four, and we just had a party. It was very fruitful, very happy and very joyous.

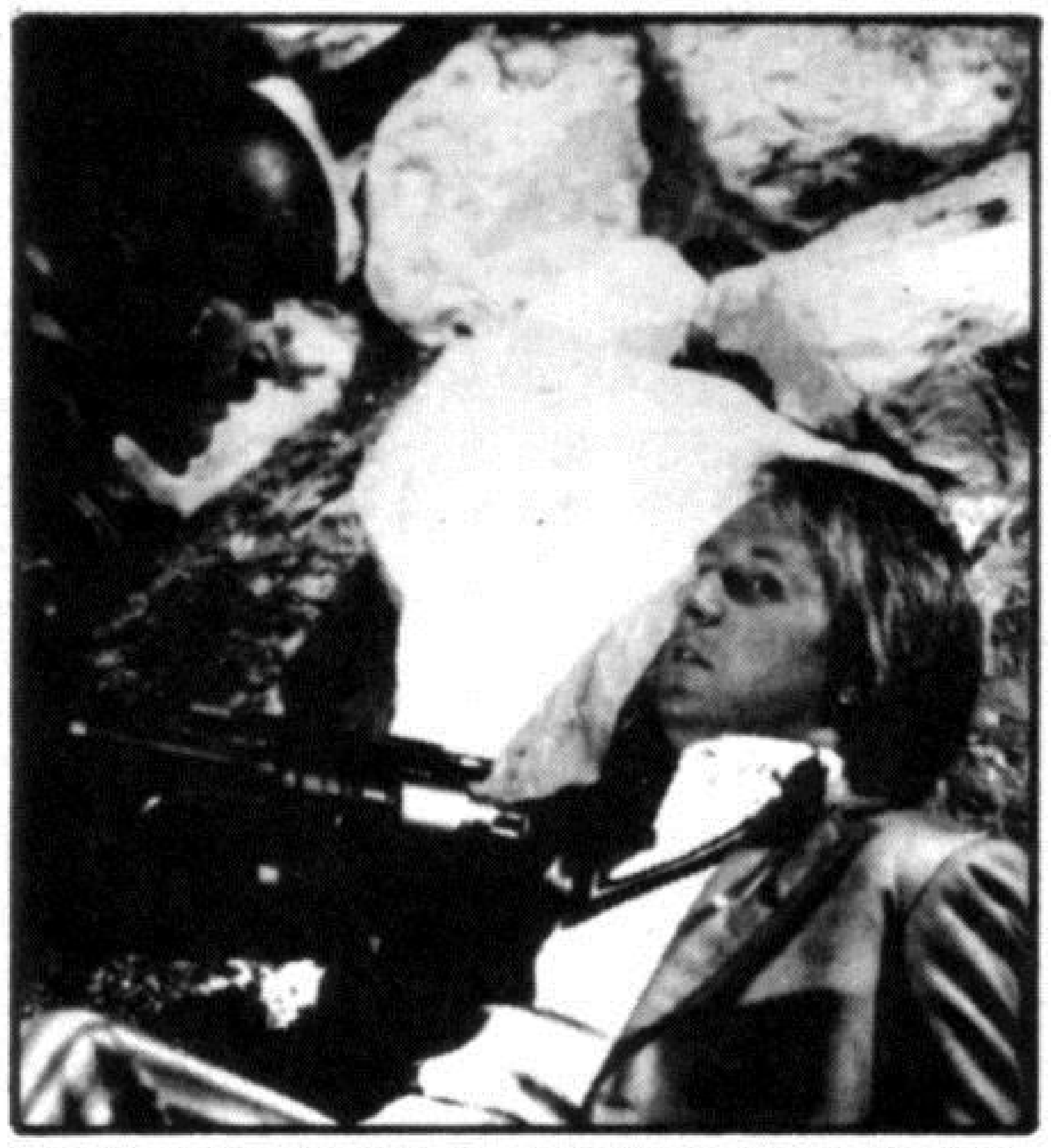
Inevitably for a writer, there's one thing looking at a screen, there's another meeting the actor. It's not a kind of hard sell process, but they suddenly see, "Oh yes, he does that – you know the way he went to the loo and pretended to hit his head on the door. I'm going to put that in my episode three!" We've done it before, but not with all the writers and all the directors.

DWM: *Is the season length now fixed at fourteen episodes?*

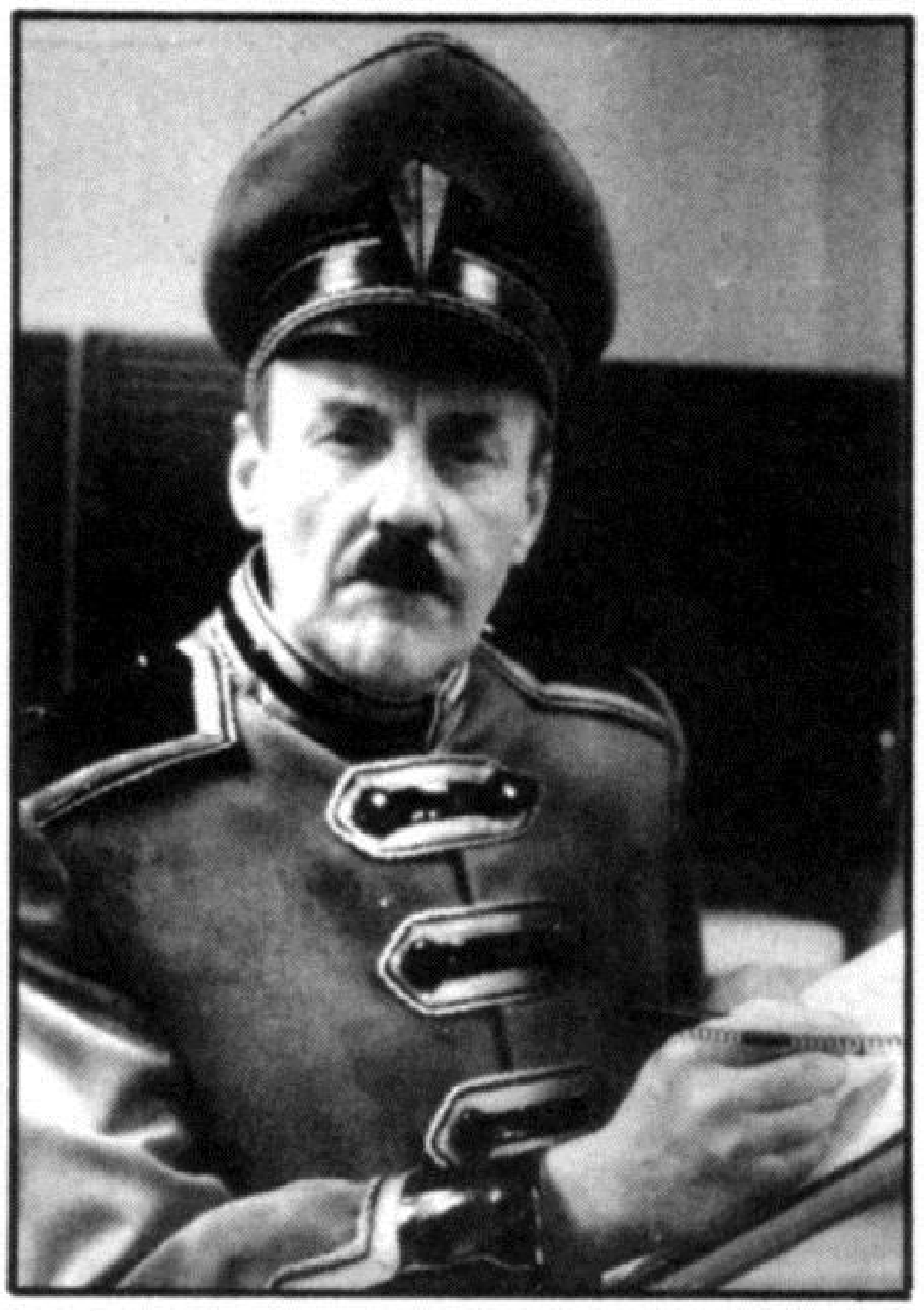
JN-T: Yes. It's a happier turnaround for us. The post-production on *Dragonfire* finished on the fifth of December last year, and the team for *Remembrance of the Daleks* joined in the second week of February. That still does not leave a lot of time when you don't have "directors spending money". It's only two months' break, but it is better to catch your breath, undoubtedly.

DWM: *Do you think the series should be getting better ratings?*

JN-T: Yes. One should always aim for more. That's the only way to approach this business. It's done very well, but five million is not a wonderfully high figure. It's always nice to get six, seven or eight, but with the opposition we had we did wonderfully well. We've been given some really tough slots. Running opposite *Coronation Street* for example. I don't think it's anything to do with content of programme, I think it's to do with the opposition.



The Doctor in trouble in *Earthshock*, one of the few *Doctor Who* stories to feature the death of a Companion.



John Nathan-Turner is a great believer in "guest stars" as an added attraction to the series. Above, just two of them: Richard Briers in *Paradise Towers* and Alexei Sayle as the DJ from *Revelation of the Daleks*.

DWM: *Do you think the cancellation of the original Season 23 had any effect on the public's perception of* Doctor Who?

JN-T: There are some people who are actually surprised that we're still going. People say, "Oh, it was cancelled, wasn't it?" I find that worrying, I have to admit. I don't know where they've been. I think they've been stuck in a cocoon, the amount of publicity we generate.

DWM: *Does criticism affect the way you produce the programme?*

JN-T: The criticism I relate to and respond to is from my peers – because it is my living – and at this moment in time my peers are delighted with what I am doing, and are actually horror-struck that I want to move on.

I am all for criticism, as long as it's constructive. But I do think that people view what is happening in *Doctor Who* now with slightly jaundiced eyes. You may have watched it when you're at a very impressionable age. I think memories of that era remain with you and I don't think any of it then quite matches up to the old days.

I have memories of *Doctor Who*. I remember being frightened to death by that first episode. I watch it now, and whilst it is a superb example of science fiction for 1963 – it's a cracking first episode – I don't feel that chilled. And that's not just because I'm watching it for the second time, it's because of the age I was at when I saw it.

The memory cheats: I'm not trying to dilute anyone's criticism, but some people actually watch it in a timewarp.

DWM: *Do you feel that you've been asked to promote the programme more in your time?*

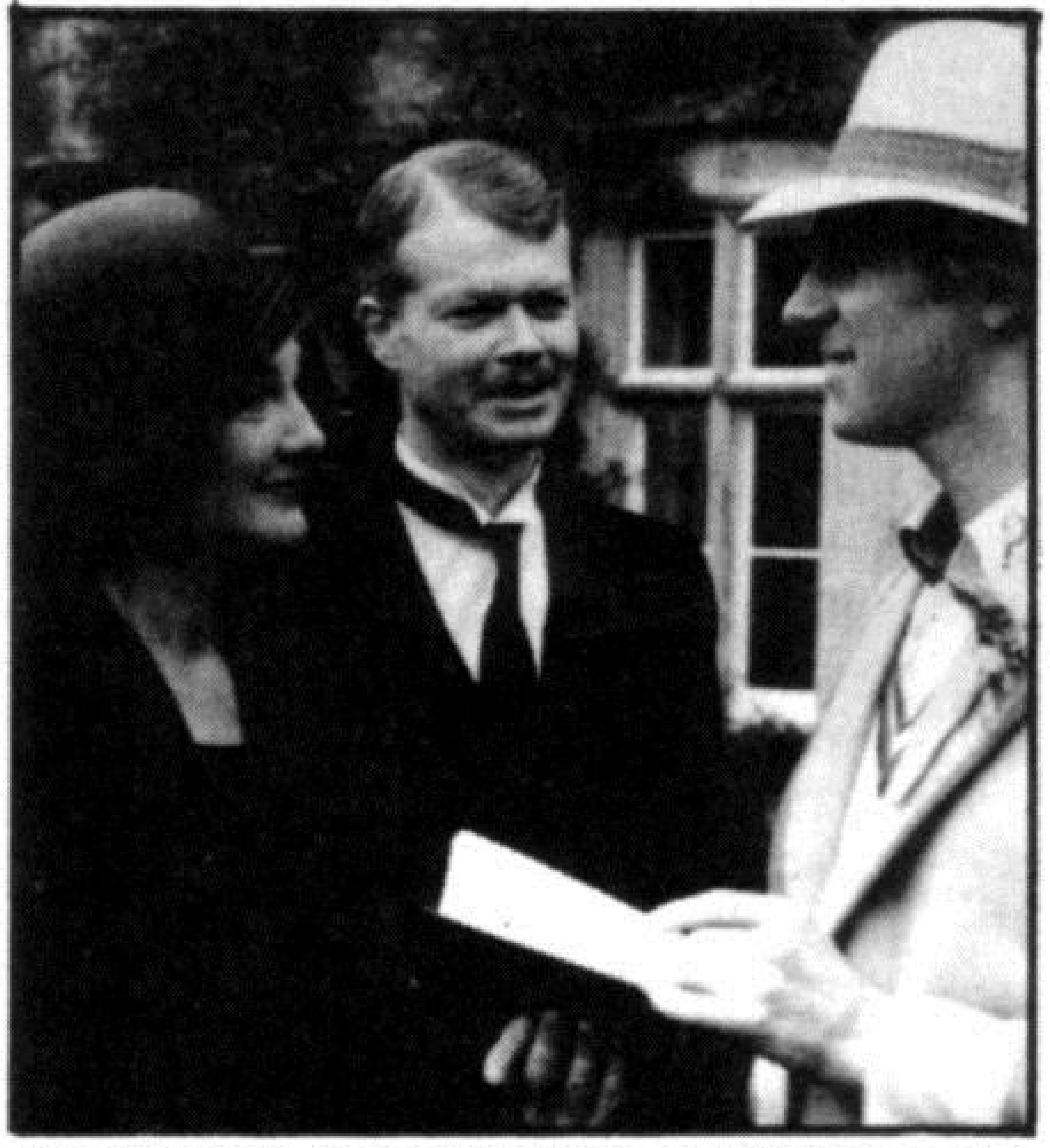
JN-T: Not a lot of asking has gone on. I think what I'd like to say I've done is elevate the profile of the show, which I'm very pleased about. It's something I took on my own shoulders, and perhaps made a rod for my own back, to a certain extent. But I don't regret it.

I think certain sales, and I'm not talking about America, I'm talking about other countries, have been directly made by myself. Directly. I mean I've sold it across a desk. That is not what I am paid for, and I don't get any residuals on the programme, as I'm employed by the BBC. There's no financial incentive. It's just that I do very firmly believe that whatever you're producing in television, it's part of the job to promote it to its fullest, and to ensure that it's seen by as many people as possible.

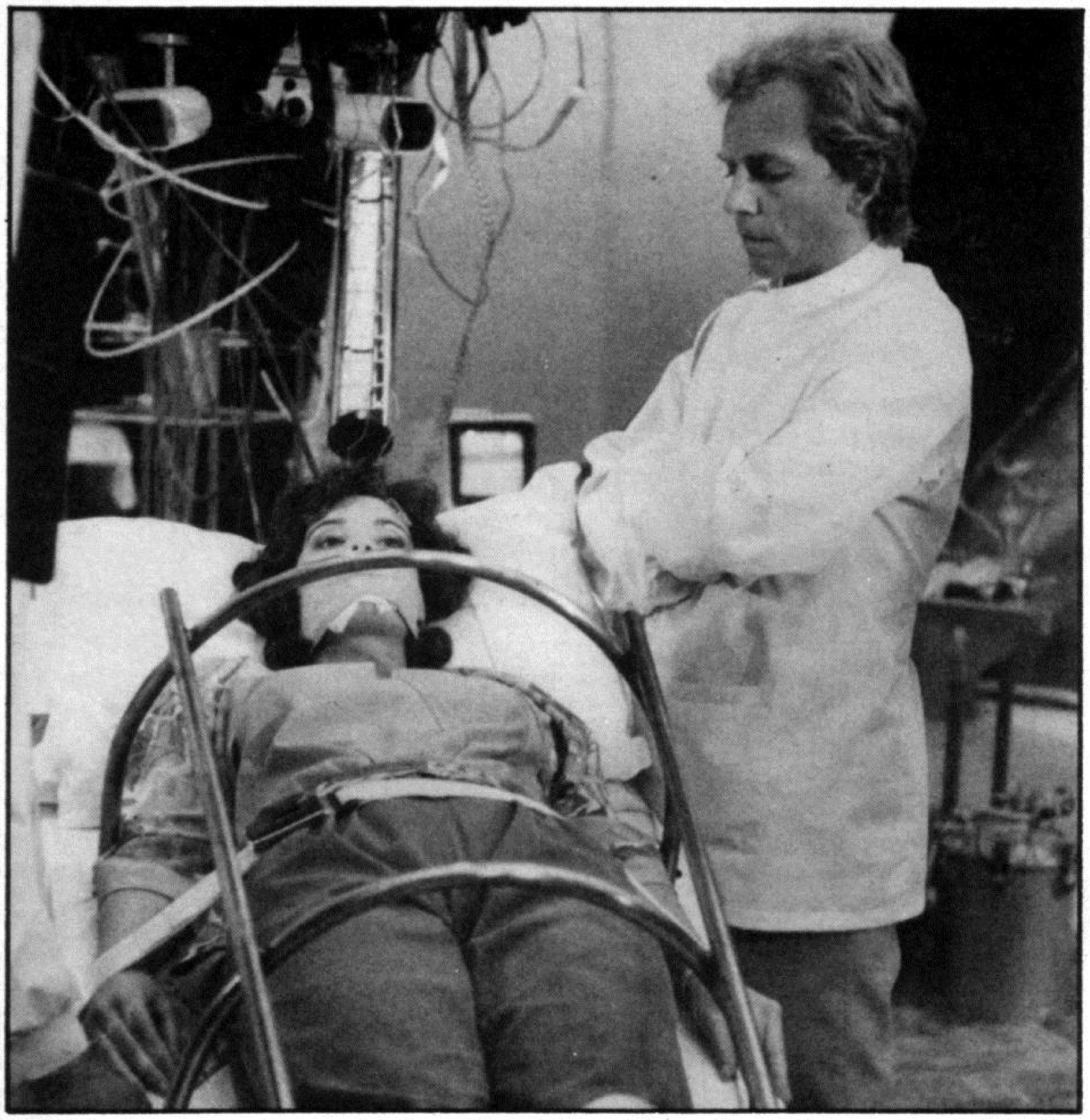
DWM: *Do you think the programme would be better with more money spent on it?*

JN-T: I remember asking Bill Cotton, when he was Controller of BBC1, for money. He said, "John, all I want is another twenty-six like last year." Effectively he was saying that he loved what I did last year and why did I want to double the icing on the cake. I think there is a happy medium in answer to the question, in that if it had too much I don't think it would be *Doctor Who.*

Designers from the make-up, costume, design and visual effects areas fight to do the show. Nobody knows what people wear



The historical drama popular in the Hartnell period made a brief return in *The Black Orchid.* It was not an overwhelming success.



Over his years as Producer, John has had to pull *Doctor Who* out of many off-screen crises, including his attempts to finish the filming of *Shada*, the eighteen month "cancellation" of the series, and the rather dramatic problems that faced the finale of *The Trial of a Timelord*. Even the latest – the asbestos scare at the BBC and the relocation of recording *The Greatest Show in the Galaxy* – have been approached with a high degree of professionalism and concern for the series.

on Ravalox. There isn't a reference book, so it's brain activity and a blank sheet of paper. If it's an alien planet, it's a wide open canvas. None of these people really have sufficient money. We barter!

The production associate and I barter with these talented designers to get them to do it for a price we can afford. It would be nice to give them a bit more. But out of the bartering, and out of the mixing and matching – I can re-use that from that story and I'll dye it mauve – that somehow generates more creative thinking.

So the answer to the question is yes, but not masses. We actually have a little more for this season. Normally we get the cost-of-living increase, but this year we've managed to cajole a little more for the programme.

DWM: *The other big* Doctor Who *project coming up in the future is the film. Do you have any involvement in that?*

JN-T: Peter Litten and George Dugdale, the film's producers, asked me whether I'd like to be Creative Consultant. Basically they will come to me for advice, which they use or disregard. I have no veto as regards the film.

DWM: *How was the obstacle of the BBC requiring the current Doctor in the film removed?*

JN-T: Basically, when the licence was drawn up, I wasn't invited to put in any additional clauses, because Enterprises reckoned by the time it came to fruition, I'd be gone from the programme. I would have attempted to persuade them to use the current Doctor, and I have attempted to persuade George and Peter. They spent most of last year in America, saw me just before Christmas and left here with fourteen cassettes of last season.

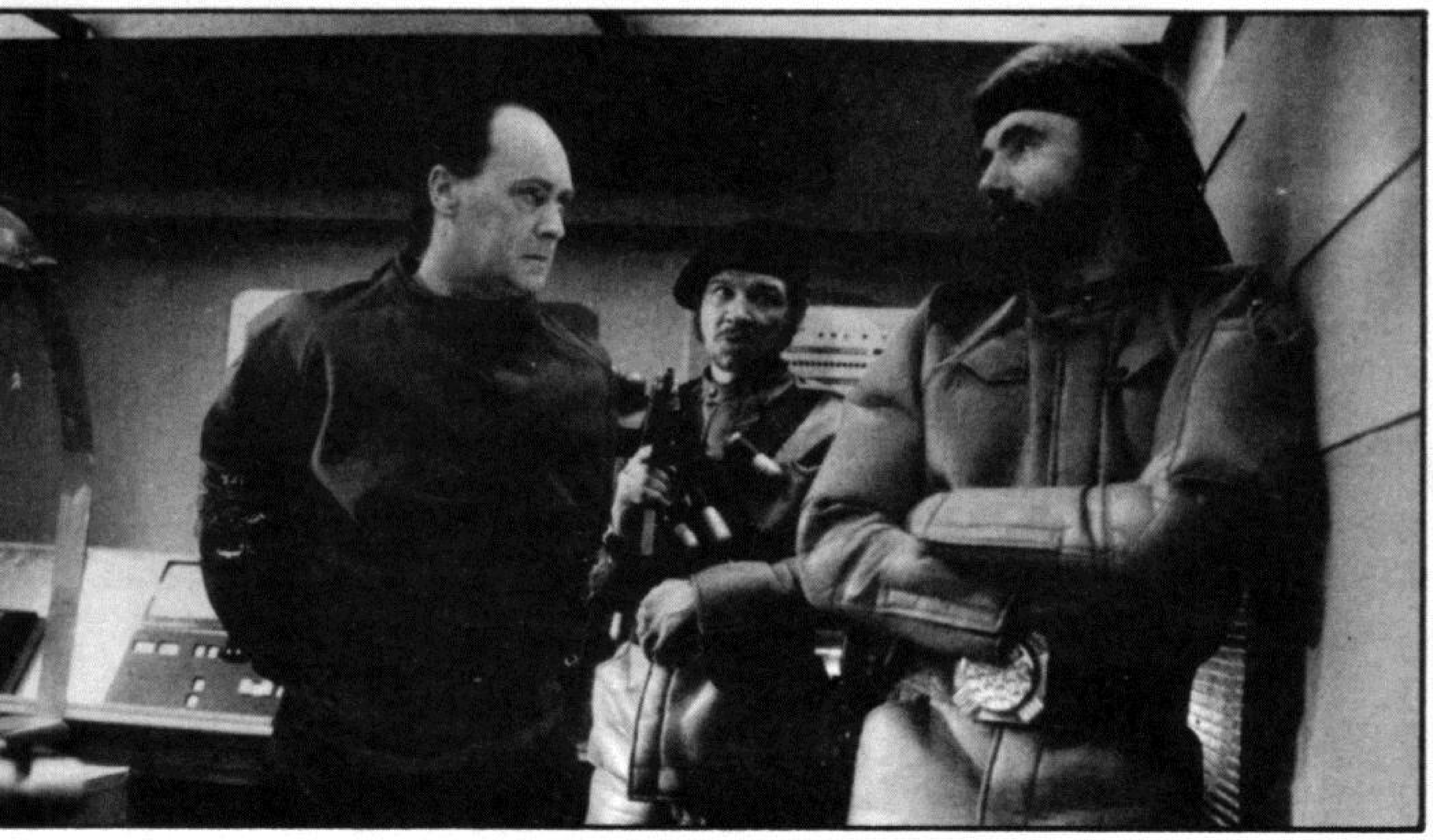
DWM: *Do you think the film could adversely affect the tv series?*

JN-T: I think the producers of the movie are as keen to preserve the idea of *Doctor Who,* not being a special effects show, as I am. It's a big budget movie, but they don't intend to replace strong narrative storylines with twenty minute space battles. I think the film can do nothing but good for the telly series, providing it is good.

In this country I don't think there's anybody who doesn't know what *Doctor Who* is, whether they've seen it or not. They've all heard of it. In America that's not so. Although it's seen in all these different areas, there are many people who don't watch public television and have therefore never heard of it, or seen it. I think a film will give us a higher profile, so I think it has to be good. ▶

Omega returned in *Arc of Infinity*, another story that capitalised on location shooting abroad and the return of an old villain. Ian Collier played Omega.

As well as trading on the success of old foes like the Daleks, new villains have also met with approval. Here, The Doctor (Colin Baker) confronts the worm-like Sil (Nabil Shaban) in *Mindwarp*.



Classic stories such as *The Caves of Androzani* highlight John's years as Producer. Left to right: Morgus (John Normington) with Krelper (Roy Holder) and Stotz (Maurice Roeves).

◀ **DWM:** *How do you plan to hand over to your successor as producer?*

JN-T: I would like to ease out during the post-production of this season. I think it would be a good idea if the new incumbent was around for the last couple of studios. Science fiction, and certainly *Doctor Who,* is a very different type of beast if you have not worked on this kind of show before. It is very easy to talk about the problems associated with producing *Doctor Who,* but it is much easier to actually see the problems.

I know all the departmental heads of BBC Books, Videos, Merchandise, Exhibitions etc, so I would also spend the handover time introducing them to the new producer. At least then they are not just people on the end of a phone. Another producer in the building said he didn't think anyone would take it on after I left, but that's just his opinion.

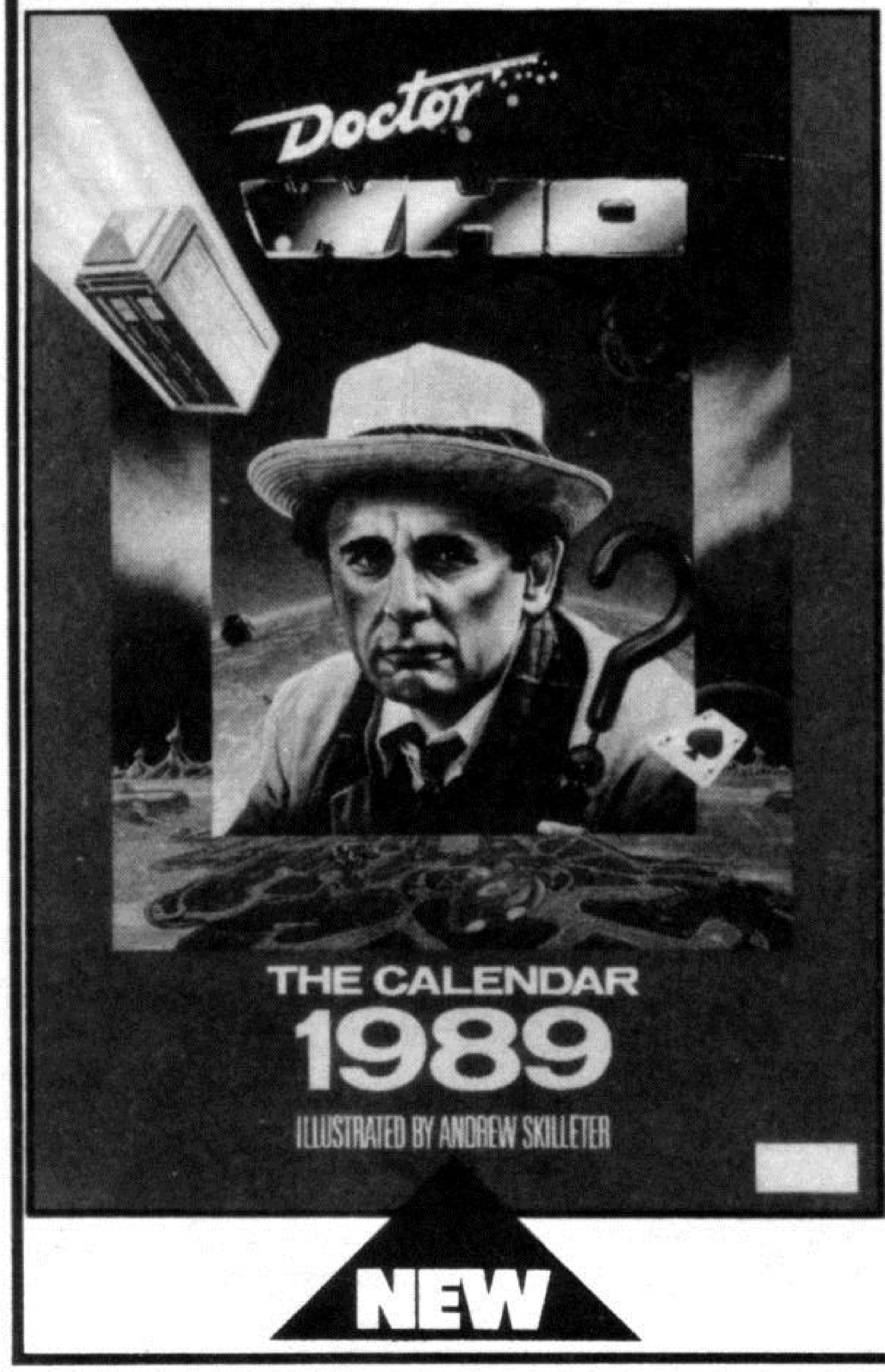
There is a lot of extra work. Manuscripts of books, artwork for covers, it all has to come through here and be approved, and you have to write the text for this and that.

We do a lot of work with Enterprises because, understandably, they aren't devotees of the show. They might release the videos or produce the books but they don't know an awful lot about the show's history, and of course the problem is that if there is an error, members of the public don't write to Home Video, they write here. So it's in our interest to attempt to get it right. We don't always succeed, but we attempt to get it right. I think the new person will get used to it, but it is additional work. There's no two ways about it.

DWM: *What have you got out of being the producer of* Doctor Who?

JN-T: It has given me a knowledge of the entertainment industry in America which I never dreamed I would ever have. Because of the conventions over there, I've been over many times and met a lot of very important people in the industry over there. That's a great privilege, really. I actually feel that I know enough to be able to work over there, should I wish to, and should anyone want me to.

Also, I've met a lot of people. I've made a lot of friends because of *Doctor Who.* A lot of the actors and directors and writers have remained very good friends. There's very much a family feel to it. ◆



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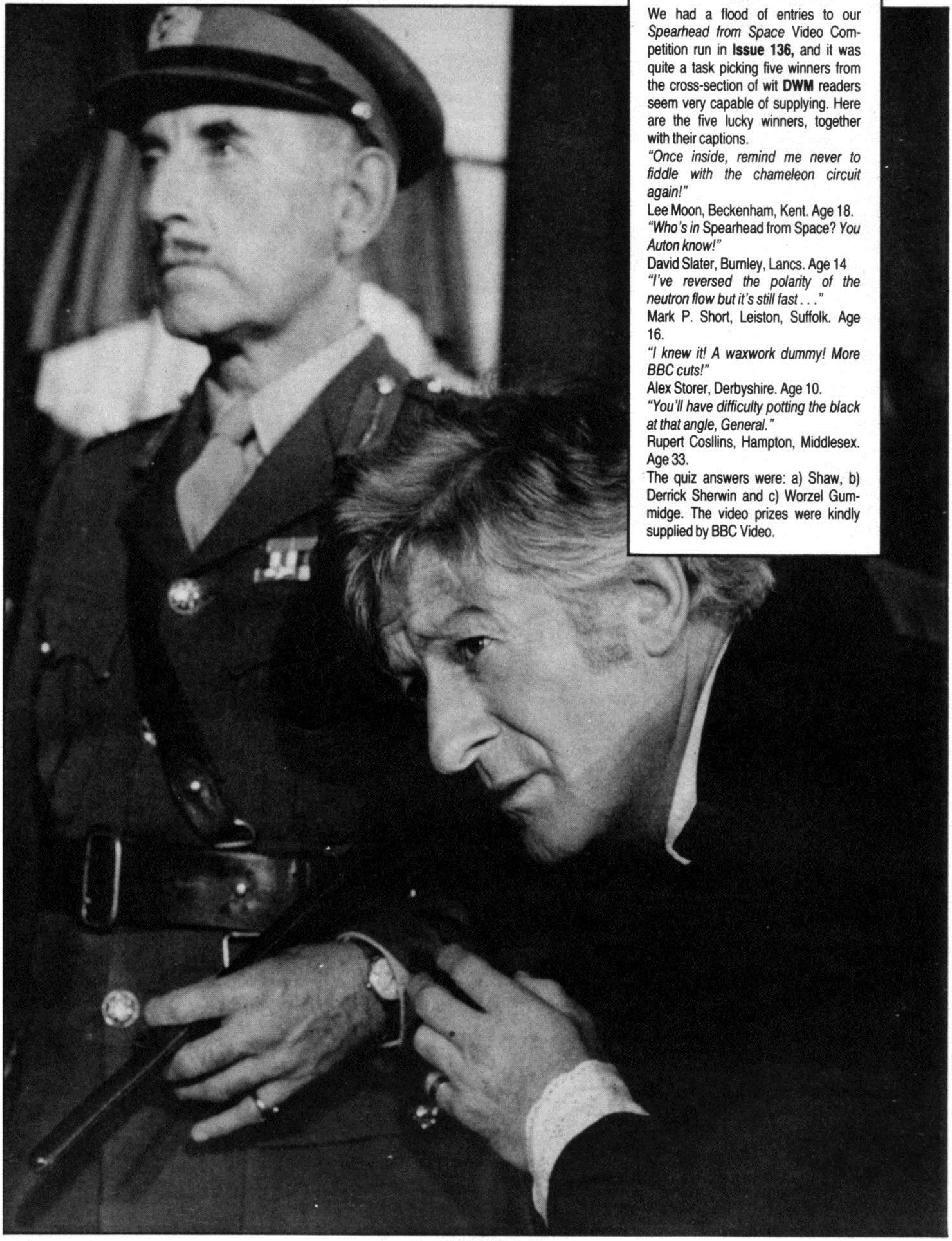

SPEARHEAD FROM SPACE COMPETITION WINNERS

We had a flood of entries to our *Spearhead from Space* Video Competition run in **Issue 136,** and it was quite a task picking five winners from the cross-section of wit **DWM** readers seem very capable of supplying. Here are the five lucky winners, together with their captions.

"Once inside, remind me never to fiddle with the chameleon circuit again!"

Lee Moon, Beckenham, Kent. Age 18.

"Who's in Spearhead from Space? *You Auton know!"*

David Slater, Burnley, Lancs. Age 14

"I've reversed the polarity of the neutron flow but it's still fast . . ."

Mark P. Short, Leiston, Suffolk. Age 16.

"I knew it! A waxwork dummy! More BBC cuts!"

Alex Storer, Derbyshire. Age 10.

"You'll have difficulty potting the black at that angle, General."

Rupert Cosllins, Hampton, Middlesex. Age 33.

The quiz answers were: a) Shaw, b) Derrick Sherwin and c) Worzel Gummidge. The video prizes were kindly supplied by BBC Video.

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Although Local Group leaders are members of the national *Doctor Who* Appreciation Society, all the events they organise themselves are entirely their responsibility. Saul Nassé and Neil Penswick report from Bedfordshire.

Down your way

Panopticon: The Local Group present a £560 cheque to Colin Baker for the National Foundation for the Study of Infant Deaths.

I moved to Bedford in 1985, a pleasant market town according to the job advert. But I didn't know anyone; I had moved to a strange new place and felt alone. Fortunately, my recent membership of D.W.A.S. put me in contact with the Bedfordshire Local Group I had heard about, and I soon found people locally who shared a similar sense of excitement and enjoyment about *Doctor Who*.

The Group consists of twenty-five people, aged from between 13 to 31. This includes teenagers, students, bank employees, a social worker and a research scientist at present, with men currently in the majority. As a group, we aim to promote the *Doctor Who* programme, raise money for charity and arrange social activities related, loosely, to *Doctor Who*.

We have regular meetings and publish a monthly newsletter, "Wallscrawl". Interests vary: some, like me, have a fondness for the Jon Pertwee period whilst others prefer Tom Baker. Many like the current Doctor whilst others vehemently denounce him. Everyone has their own opinion and a good discussion regularly ensues at meetings, which only deteriorates when people believe those opinions should be shared by everybody else . . .

One Group trip to London included a hike out to Butler's Wharf to see the locations for *Resurrection of the Daleks*. Over the past two years that I have been a member, we have liaised with, and been interviewed by the local radio and newspapers, to bring more attention to the start of new *Doctor Who* seasons.

Members of the group pay a small subscription that gives them a monthly newsletter. This features reports on the group's activities, details of future events and reviews of the programme by the members. Its production is the local group leader's most onerous task!

The *Doctor Who* theme music was blasted at listeners of *Breakfast in Beds*, BBC Radio Bedfordshire's morning show on Friday 29th August 1986. It heralded an interview by DJ Chris Burns of two Local Group members. They talked about the appeal of the programme, their favourite Doctors and the upcoming *Trial of a Time Lord*. Despite attempts to make them do Dalek impressions and come across as "off-beat" the consensus was that they did the group and *Doctor Who* credit.

The Group has also raised over £800 for the National Foundation for the Study of Infant Deaths, by means of two charity rounders matches.

There have been barbecues, Christmas parties, day outings, cinema visits, picnics and trips to local historical sites, including a visit to Cambridge to trace the locations for the unscreened story, *Shada*. Trips to the theatre enabled us to see Nicola Bryant in *Snow White and the Seven Dwarfs*, Tom Baker in *An Inspector Calls*, Colin Baker in *Robinson Crusoe* and Sylvester McCoy in *The Pied Piper*.

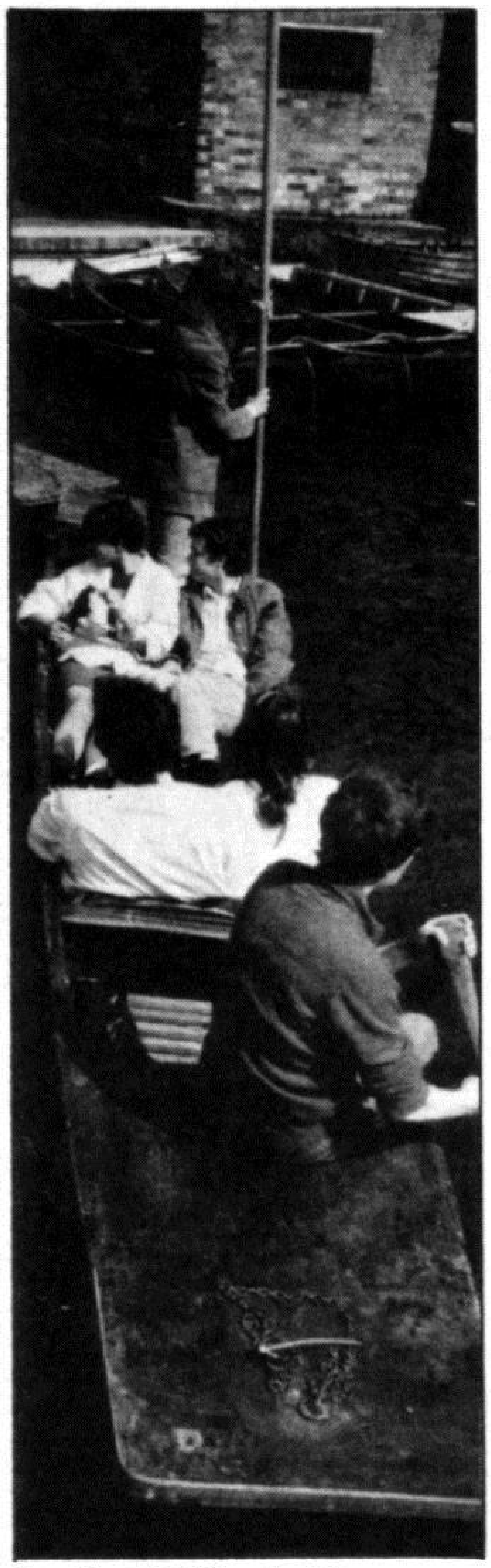
This year, trips are planned to the Longleat *Doctor Who* exhibition and Portmeirion, where *The Masque of Mandragora* location filming took place. Most importantly, we plan a Twenty-Fifth Anniversary Charity Event to raise money for Cot Death, hopefully attended by special guests.

People seem to want to see *Doctor Who* fans as all dressed in silly scarves with an encyclopaedic knowledge of twenty-five years of the programme. But this isn't so. We are all 'normal' people who just happen to share one common interest. Most like just to watch the programme; others, initially inspired by the show, are trying to make careers illustrating or writing or creating things not related to *Doctor Who*. ▶

I still feel a tingle of excitement when I watch a new *Doctor Who* story and although I have now watched the show for sixteen years, there is still much that I find fresh and stimulating about the programme. The Bedfordshire Local Group gives me a chance to meet people who share similar interests, although there is little agreement on favourite *Doctor Who* stories or episodes.

I have found new friends and also seen the very positive face to fan activities. There is a great deal of hard work put into raising money for charity, and as much creative artistry seemingly inspired by this old television programme.

Perhaps that is just "a little bit of the magic of Doctor Who". . .



Punting in Cambridge: as difficult as Tom Baker made it look!

The following is a list of all *Doctor Who* Appreciation Society Local Groups who have expressed a wish to publicise their existence in DWM. **These addresses were correct at time of going to press. Thanks to the D.W.A.S. Executive for their assistance. Always enclose an s.a.e. when writing for information.**

LOCAL GROUP SUPERVISOR
John Connors,
8 Henley Road,
Liverpool L18 2DW.

ANTRIM
Jeremy Brigg/Brian Adams,
32 Somerdale Park,
Belfast BT14 7HD.

BEDFORDSHIRE
Saul Nassé,
23 Parkstone Close,
Bedford MK41 8BD.

HASTINGS
Matthew Weyland,
9 Peyton Close,
Eastbourne,
E. Sussex BN23 6AF.

HEREFORD & WORCESTER
Jeremy Nicholson Little,
Gazerdine Cottage,
Hereford Road,
Munsley,
Nr. Ledbury,
Herefordshire HR8 2PZ

HERTFORD
Darren Spratt,
9 Wrights Orchard,
Aston,
Nr. Stevenage,
Herts.

The Bedfordshire Local Group is one of over fifty in the country under the wings of the *Doctor Who* Appreciation Society. It has been the society's aim that all its members should be able to join a local group, and the burgeoning network is moving towards that ideal.

BRIGHTON
Andy Cull,
30 Havelock Road,
Eastbourne,
East Sussex BN22 8EX.

CAMBRIDGE
Simon Hearn,
114 Mowbray Road,
Cambridge CB1 4TG.

CROYDON
Trevor Conrad,
Briar Cottage,
97 Hartley Down,
Purley,
Surrey CR2 4ED.

DERBY
Adrian Farmer,
44 Dukes Street,
Derby DE1 3BX.

EAST KENT
Thomas Robin,
130 Whistable Road,
Canterbury,
Kent CT 8EG.

ISLE OF WIGHT
Keith Hopkins,
24 Kings Road,
East Cowes,
Isle of Wight PO32 6SE.

LANCASTER
Nicholas Barnes,
5 Palatine Road,
Lancaster,
LA1 4HD.

MANCHESTER
Stephen Lyons,
29 Denstone Close,
Salford,
Manchester M6 7ER.

MERSEYSIDE
Graeme Wood,
48 Western Avenue,
Speke,
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Sue & David Jeffries,
15 Queen Mary Avenue,
Colchester,
Essex CO2 7PH.

NORTH LONDON
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1 Granville Court,
6 Granville Road,
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NORWICH
Edward Allison,
9 Stanford Crescent,
Little Plumbstead,
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NOTTINGHAM
Daniel Hogarth,
16 Castleton Avenue,
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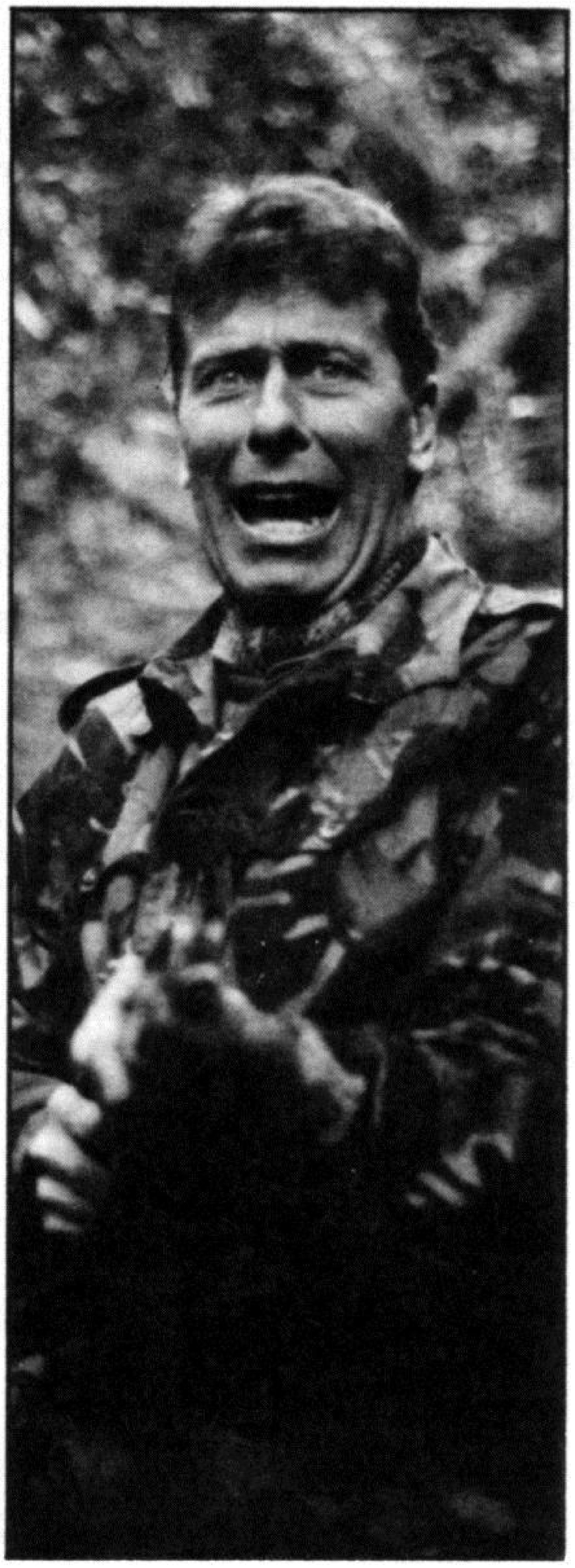
WAR TIME



Post-production delays over, *Wartime* is now on sale. As Benton returns with some set-piece U.N.I.T. action in tow, Paul Travers reviews this mysterious ghost story from Reeltime Pictures . . .

The action and adventure of the U.N.I.T. stories proved strong influences upon the makers of *Wartime*. Above, a scene from *Inferno*, in which action was split between this and an alternate Earth.

© The Chatham Standard 1988

Trading on myths can be a dangerous business, and trading on the myths of *Doctor Who* is no exception. Reeltime Pictures have taken the plunge, pulled a highly successful aspect of the *Who* myth from the programme's past, and produced a spin-off story that can be every bit as intriguing, mysterious and thought provoking as the material it sprang from.

Wartime is a new story centring on Benton (John Levene), produced independently of the BBC and capitalising on the lasting popularity of U.N.I.T., the United Nations Intelligence Taskforce, which was a major factor in many stories featuring Jon Pertwee as the Doctor.

Reeltime make no attempts to follow the vagaries of *Doctor Who* chronology closely, but vaguely set this adventure in the time period between *The Android Invasion* – the last *Doctor Who* story to feature U.N.I.T. – and *The Five Doctors*.

GHOSTLY GOINGS-ON

The story opens with Benton and Willis, a regular army driver, transporting a mysterious package to U.N.I.T. headquarters. Benton is unaware that the jeep is being followed, and is distracted further from noticing when he becomes involved in a mysterious ghost story.

He becomes aware that something out of the ordinary is happening to him as the Land Rover drives through the countryside of his childhood. It takes some time for the haunting to gather pace, but it is clear that some aspect of Benton's past is to blame.

As the story develops, Benton struggles to come to terms with this past as his father (Michael Wisher) appears to spearhead a ghostly battle against him.

Meanwhile, Willis is having more understandable difficulties as the earlier pursuers of the Land Rover finally catch up with it.

Displaying considerable skill for editing and story telling, the Reeltime production of this U.N.I.T. inspired tale makes the most of the factors that marked the Jon Pertwee years on *Doctor Who*, and made the programme so popular. Mystery and action, with a suspenseful build-up to the haunting proper, make this project well worth seeing.

There are moments where the story staggers; the short graveyard scene is a particular flaw, though this is quickly redeemed by its dramatic, final hook.

The build up to Benton's supernatural encounter, where past and present meet, takes a few minutes too long to arrive for my taste, though

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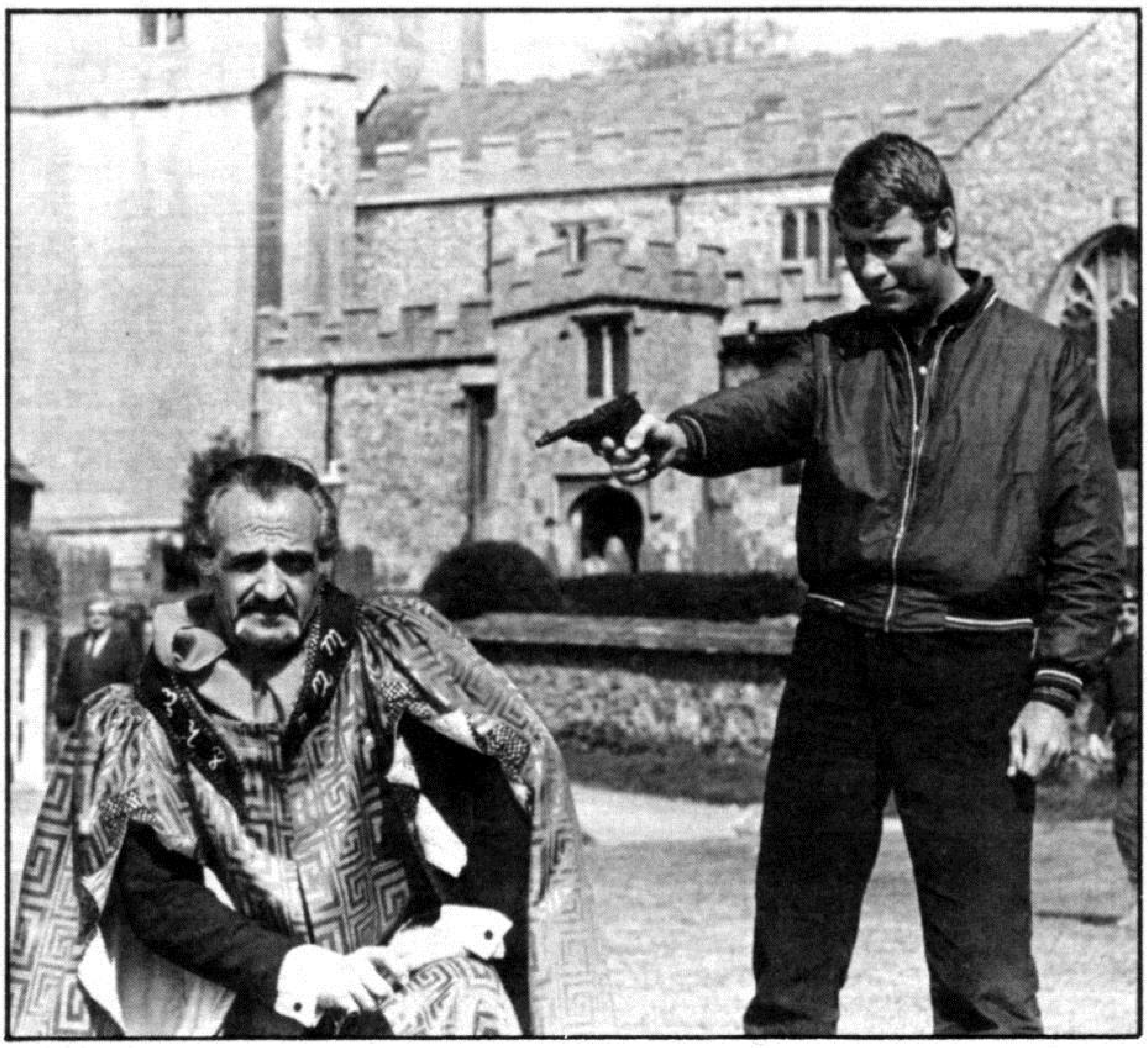


More U.N.I.T. action from *The Daemons*. Nicholas Courtney, who played the Brigadier, regards this as his favourite story.

Producer Keith Barnfather disagrees. "It's so the audience *wants* something to happen," he explains. They won't be disappointed.

SUPPORTING CAST

Formed in 1984, after Keith worked at both Channel Four and BBC Engineering, Reeltime Pictures' major source of income is the production of commercial videos, with McDonnell Douglas one of the small company's major clients.

Reeltime has also made a series of interview videos with past stars of the *Doctor Who* series, including Janet Fielding, Ian Marter and John Leeson, under the Myth Makers banner. Written by Andy Lane and Helen Stirling, *Wartime* is the company's first venture into the production of a completely new fiction adventure for an old U.N.I.T. character.

Benton is the only character not copyrighted by the BBC, which was partially why he became the centre of this independent production. It also depended on the availability of John Levene to play the part, as he did for the television series in the Seventies.

Although he has not been seen on *Doctor Who* for many years, John recaptures the character of Benton with ease. He is straight-forward and plain speaking; confused by what's going on around him, but not prepared to let it beat him.

The story also develops the character, something that the time limits on an adventure series such as *Doctor Who* permit only the major characters in most cases.

Supported by the considerable talents of Michael Wisher – the first actor to play Davros, in *Genesis of the Daleks,* as well as the treacherous Kalik in *Carnival of Monsters* – and the other skilled members of the cast such as Mary Greenhalgh, there is no difficulty seeing why actors who worked on *Doctor Who* during the U.N.I.T. days, quite often speak of a near magical chemistry between them.

It is quite clear that there is also a magic within this production, and one that quickly rubs off on the receptive viewer.

FUTURE PLANS

The chemistry between the production team and the actors is apparent when you meet them together. Even the story of near arrest of the cast (reported in **DWM 129**), as they transported dummy trainer guns to the location shooting on Lord Leverhulme's estate in Lancashire, is a story straight out of the Pertwee period.

The story is aided still further by a strong musical score from Mark Ayres – who has recently produced incidental music on *The Greatest Show in the Galaxy* – and some moments of fine, tight directing from Keith Barnfather.

It takes a lot of determination and effort to make something new from U.N.I.T., and make it work. While small groups of fans have sat in smoke-filled rooms, muttering into their beards that *Doctor Who* hasn't the magic it once had, Reeltime have put their money on the table and produced their own version of the magic.

It does not have a tv serial budget but it does have the same energy and enthusiasm I've witnessed in the making of *Doctor Who* today. Given time, and the obvious skills available to them, their efforts should pay off handsomely.

If *Wartime* is a success, there are hopes that a further story, featuring other members of U.N.I.T. will be made. With the working title *Return to Devil's End,* the location should be obvious to long time followers of *Doctor Who* – the site for *The Daemons* regarded by Nicholas Courtney as his favourite story. Whether the various permissions needed to produce such a story will be gained, only time will tell.

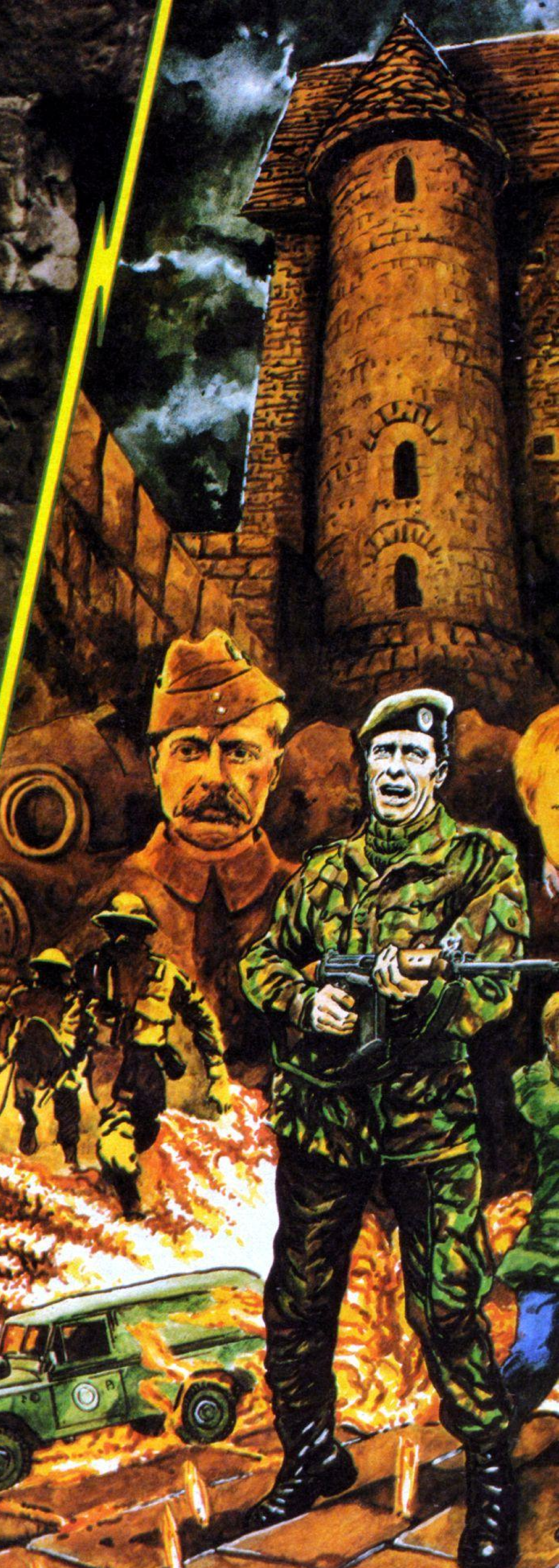
The financial cost of producing *Wartime* has been high – over £5000 – and for many people involved in *Wartime* the work has been more a labour of love than a profitable venture, so far. With luck, and the expected high demand for new U.N.I.T. inspired stories, Reeltime's new venture should prove a successful development of the myths of *Doctor Who.*

WARTIME– PRODUCTION NOTES

Benton	**John Levene**
Father	**Michael Wisher**
Mother	**Mary Greenhalgh**
Chris	**Peter Greenhalgh**
Johnnie	**Steven Stanley**
Willis	**Peter Noad**
Man	**Paul Flanagan**
Soldier	**Nicholas Briggs**

Directed and Produced by Keith Barnfather. Music by Mark Ayres. Cameraman: Robin Lee. Sound: Ray Marks. Running time: 35 mins (approx.)

John Levene plays Benton in *Wartime*, and finds himself haunted by his past.

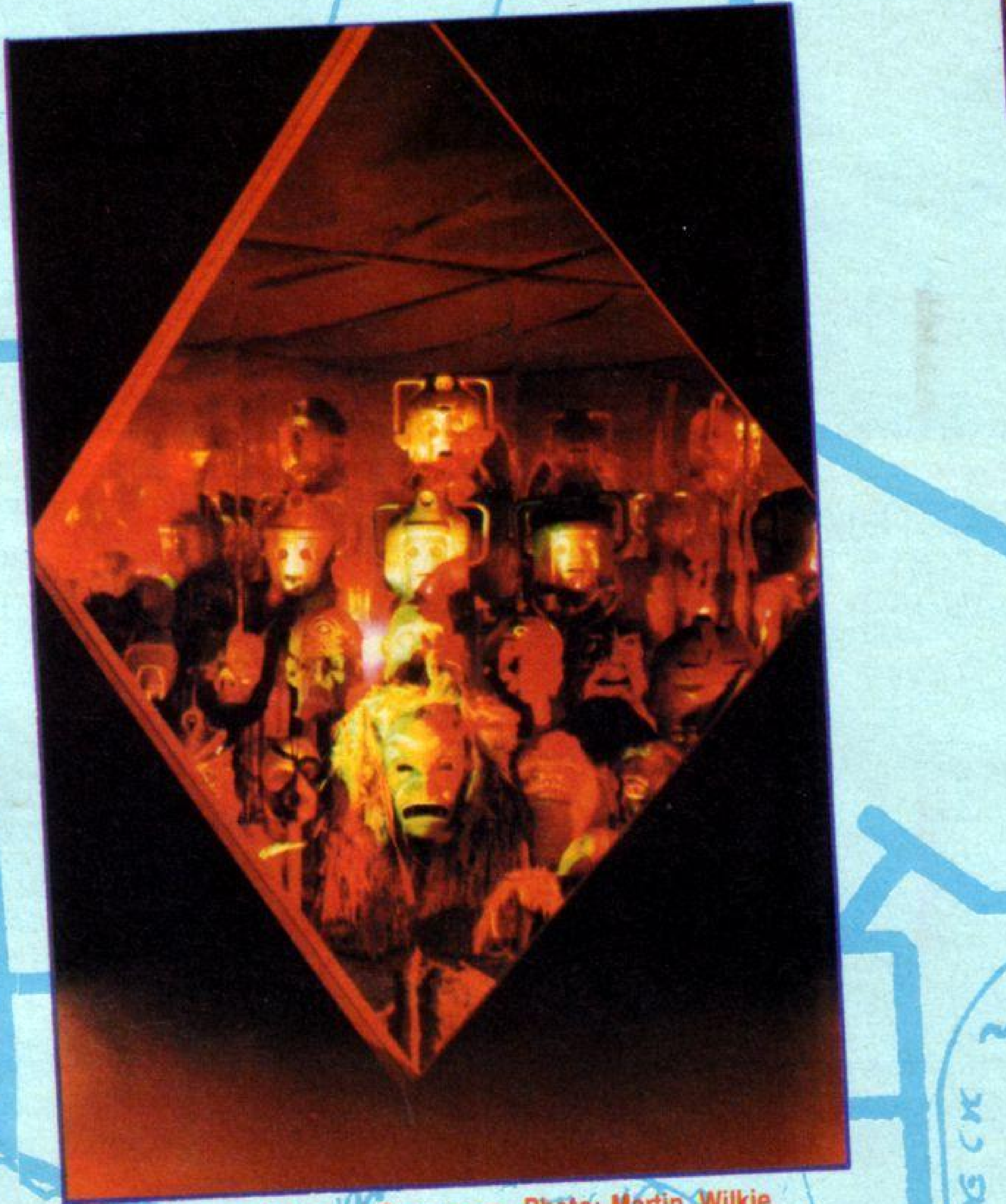


The eye-catching cover artwork to *Wartime*, painted by Phil Bevan

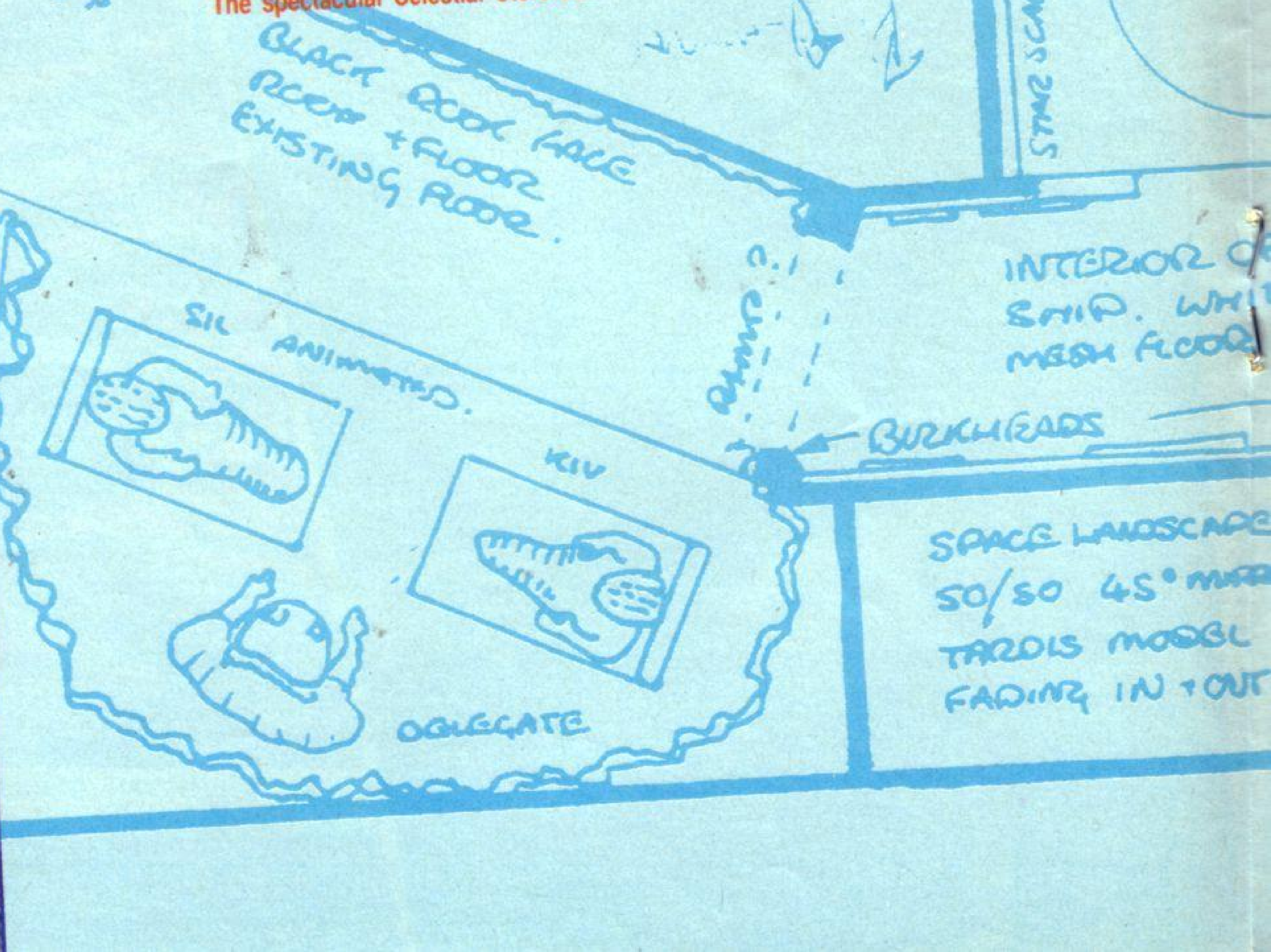
THE TETRAPS OF LONGLEAT

The animatronic Tet

The Ice Warrior

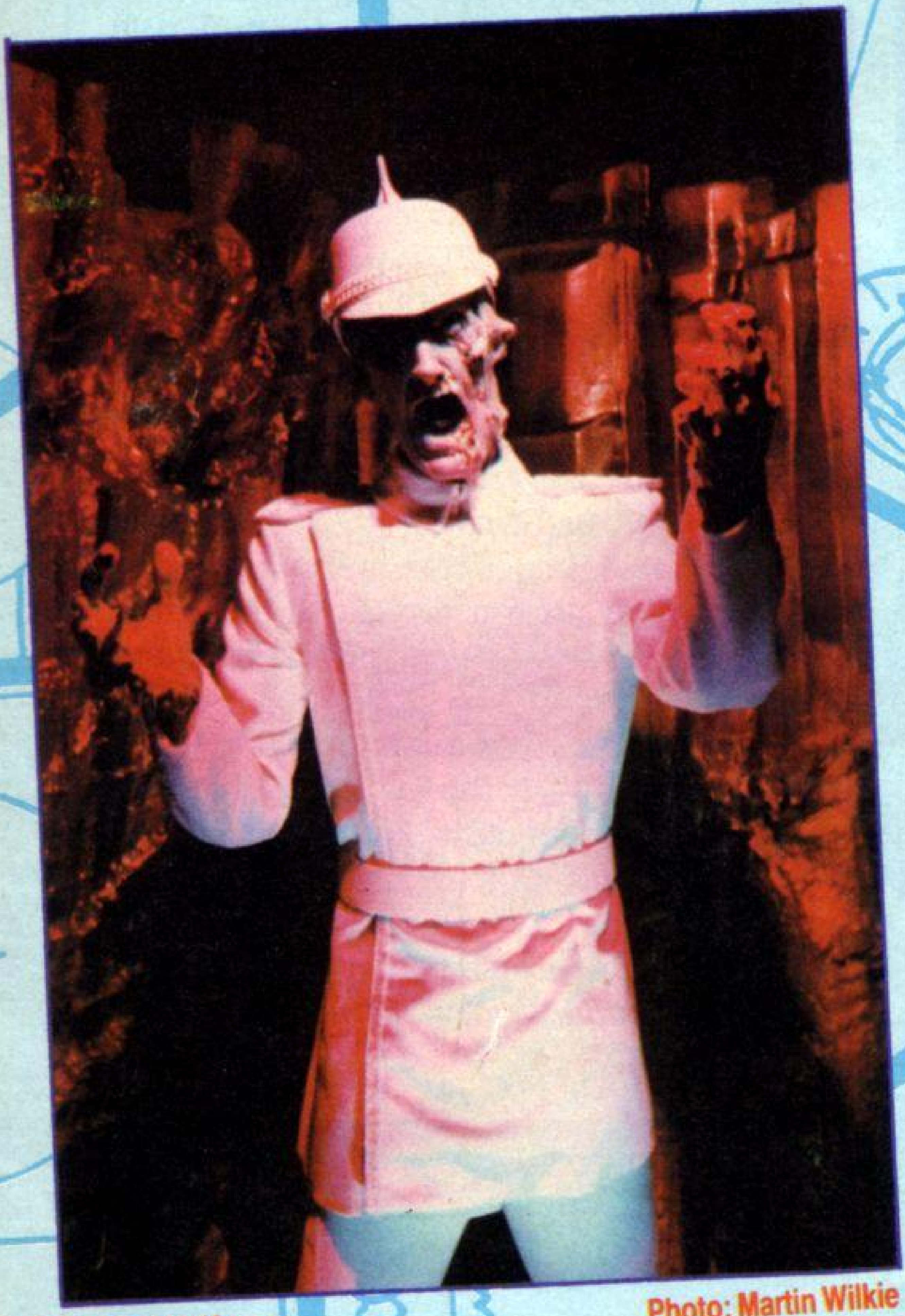


The spectacular Celestial Storeroom. Photo: Martin Wilkie.


SPACE SHIP IN SPA
MORGERIAN
TO ANIMATED BE
~~HANDRZET IS ANIMATED~~
OIDS
CEILING OF DERTIARY
SILVER CORRUGATED WALLS
SEA DEVIL
BULKHEAD
WATER WINDOW 4' x 3½'
BLACK ROCK FACE ROOF + FLOOR EXISTING FLOOR
SIL ANIMATED.
KIV
OGLEGGATE
RAMP?
BULKHEADS
STAR SCAPE
INTERIOR O SHIP. WH MESH FLOOR
SPACE LANDSCAPE 50/50 45° MIRR TARDIS MODEL FADING IN + OUT
SPAC
SPAC SHIP

ic Tetrap head. Photo: Martin Wilkie

The Yeti: one of the oldest costumes in the Exhibition, and still looking as fearsome as it did on screen.



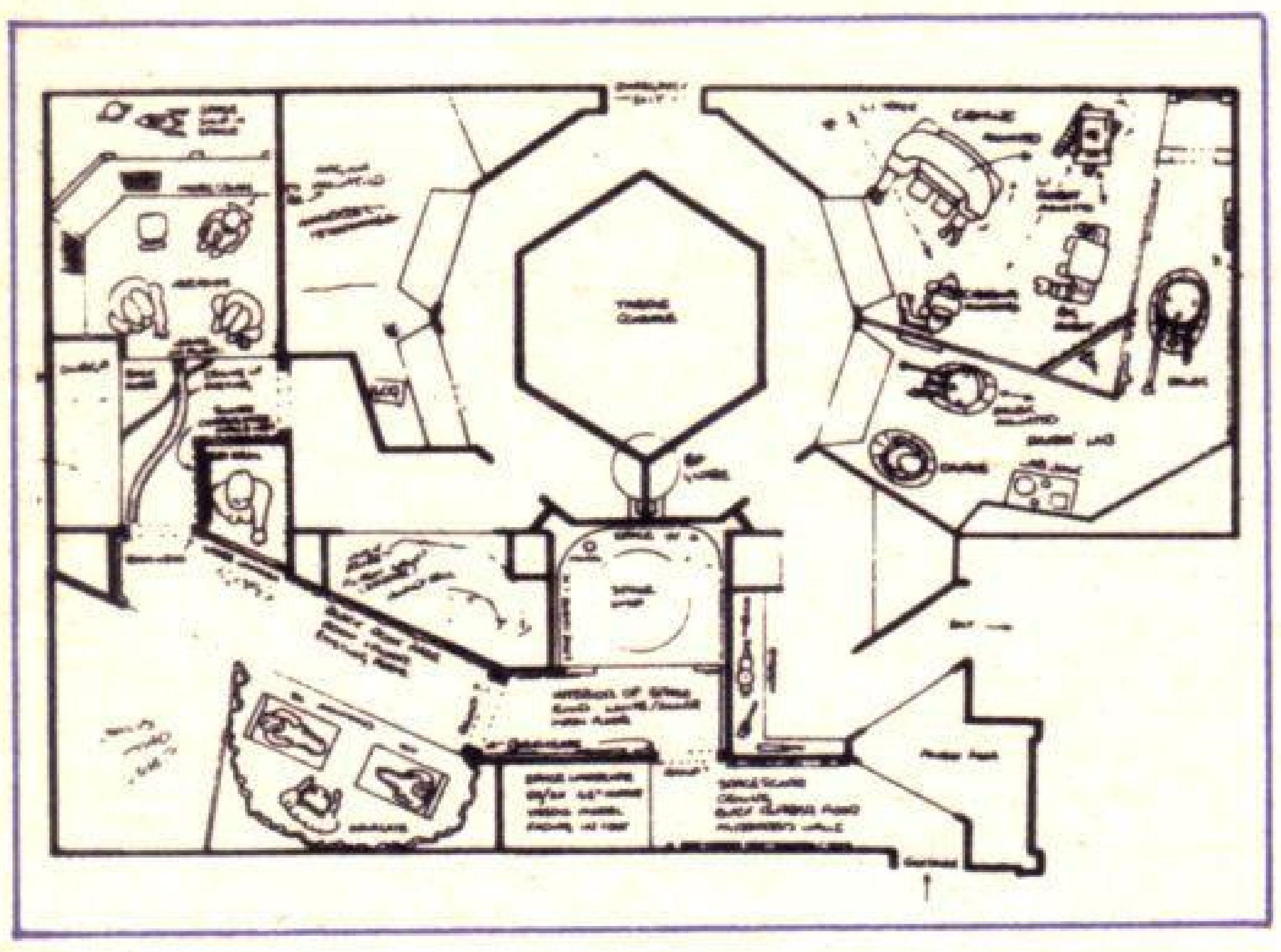
The model Kane. . .

Photo: Martin Wilkie

SUPER SHOP
DON'T LEA
WITHOUT Y
DOCTOR WHO SOUVEN
ON SALE H
BBC tv

The Pool Cleaner robot from *Paradise Towers* taking pride of place in the Longleat Shop.

Background: the draft plans to the Exhibition floor plan.



If you've never visited the Longleat House *Doctor Who* exhibition before, then make a special effort for the 25th Anniversary, because this year's selection of costumes, props and models, is probably the most imaginative and atmospheric display you're ever likely to see.

After all the improvements and modifications that were instigated last year, you might have thought that BBC Enterprises would be giving the exhibition only the most cursory of glances before opening its doors for the fifteenth year in succession, but you'd be very mistaken.

LAND THE TARDIS

Again assembled under the talented supervision of designer Martin Wilkie, the exhibition has undergone further changes and improvements since last year, and is now in its fifteenth year of operation. Financial restrictions mean not everything has changed – but the more popular and topical exhibits have been joined by some very exciting new features.

The Police Box entrance is the same as ever, although now adorned with the *Doctor Who: 25* logo. The first four cameo scenes inside are also the same. It is still possible to "Land the TARDIS", illuminate *The Trial of a Timelord* space station and interrupt a crucial debate between Sil, Kiv and the blushing Terileptil delegate.

But just after you take in the magnificent form of a *Warriors from the Deep* Sea-Devil you are suddenly embroiled in a scene from last year's season opener, *Time and the Rani*, the first of the new showcases.

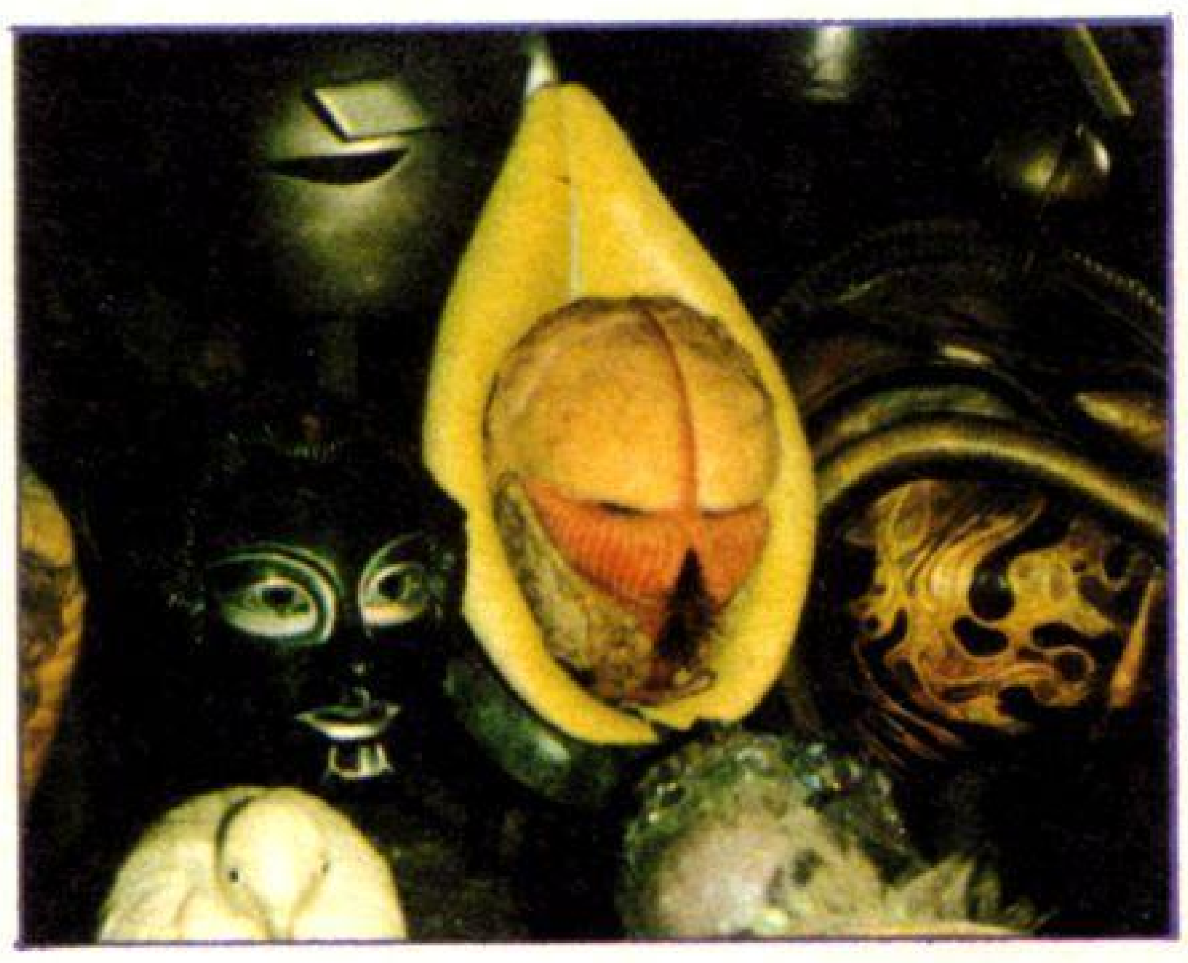
Here we find none other than the Rani herself, contemplating the glowing, pulsating form of the Giant Brain, accompanied on this occasion by two rather menacing Tetraps. These are worthy of some close inspection, as the fine detail of the head sculpturing is really quite superb and was never fully exploited in the tv serial.

Before moving on to the second of the new displays, anyone with a sensitive disposition should prepare themselves for what is, without doubt, the most gruesome exhibit ever to be featured at Longleat: the awesome, towering six-foot high figure of Kane, standing before the incandescent ice cliff, with hands outstretched and his face contorted in a silent scream.

This might appear innocent enough at first glance – but as you move ever closer, you'll discover that those hands are dissolving into a blistered, misshapen mass, with the bones protruding through the flesh, and that the left side of Kane's face, previously hidden from view thanks to some cunning and skilful positioning, is not a pretty sight at all!

An eerie red glow serves to accentuate still further the nightmarish qualities of this exceptionally well-crafted masterpiece.

Once recovered from that ghoulish spectacle, take a moment or two to admire the *Terror of the Vervoids* set, now enhanced by the inclusion of the *Hyperion 3,* which is visible through one of the spaceship portals, before entering one of the most innovative and finely detailed areas of the Exhibition.



UNDERGROUND ACTIVITIES

Passing through an archway, you'll find yourselves to all intents and purposes in the London Underground, with white tiled walls, Underground symbol, original poster prints and even a fire extinguisher to complete the illusion.

But all is not well here, for this section of the passageway is guarded by another newcomer, making a special appearance for the Silver Jubilee: a Yeti from the 1968 Troughton tale, *The Web of Fear.* Considering the great age of this costume, it still looks surprisingly good, and it isn't difficult to see why these creatures made such an impact on viewers over twenty years ago.

Emerging from the tunnel, the next port of call is the TARDIS control room, with central console and four display windows. The first of these, featuring K9, is unchanged from last year. The second is a different matter altogether.

Study the bank of switches and buttons in front of you, and you'll see two square metal plates which are, in fact, touch-sensitive controls. When pressed, the glistening, green bulk of an Ice Warrior, set in a cavern of snow and ice, will materialise from nowhere, bathed in either a green or white light. Press either of the controls again, and the lights will fade, shimmer or change; press them simultaneously, and the whole display will be plunged into darkness.

The first new 'action' display is one of the most ingenious and effective, and it is fitting that one of the oldest costumes in existence should reap its rewards. A truly stunning epitaph to a truly memorable creation.

TETRAPS AHEAD

The two remaining cameos in the control room – the Robots and Davros and the Daleks – are virtually the same as before, but don't be downhearted because the final showcase, situated just before the merchandise kiosk, is a visual effects *'pièce de résistance'.*

If you recall the final moments of *Time and the Rani* Episode Two, then you'll probably remember the close-up of a Tetrap, whose eyes swivelled, mouth opened, and tongue darted about. Well, here it is: the Animatronic Tetrap Head as it is grandly labelled.

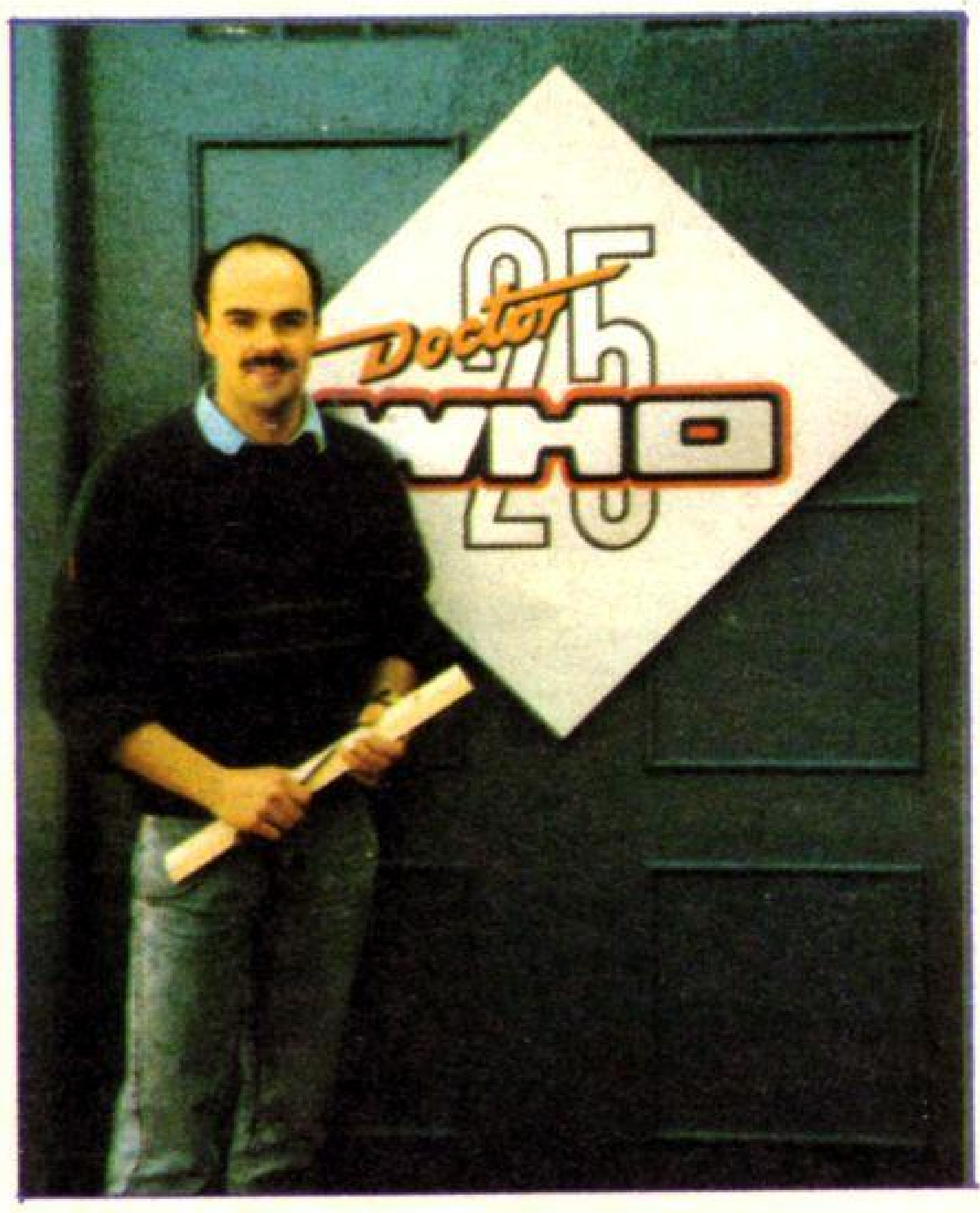
Mounted in a mirror-lined display case, so that all parts of the head are visible, sliding controls enable the viewer to operate manually each of the working parts (right eye; left eye; middle eye; right ear; left ear; mouth; tongue). It'll keep you captivated for ages!

Though the Exhibition tour may have come to an end, the *Doctor Who* features certainly haven't, however. Turn the corner and enter the Super Shop where another surprise awaits – The Celestial Storeroom. This is an exciting new development featuring literally dozens of masks, hats and heads encompassing 25 years of the programme, visible through a diamond-shaped window.

The two Cleaner robots from *Paradise Towers* are also on display in the shop, where *Who*-related goods of all kinds are on sale.

With an entrance fee of only 50p (even cheaper if you buy the Longleat All-in-One ticket), the Longleat Exhibition is well worth visiting. Don't miss out!

Report and Photography by Phillip Newman, with additional material from Martin Wilkie.



Designer Martin Wilkie outside the TARDIS entrance to the exhibition.

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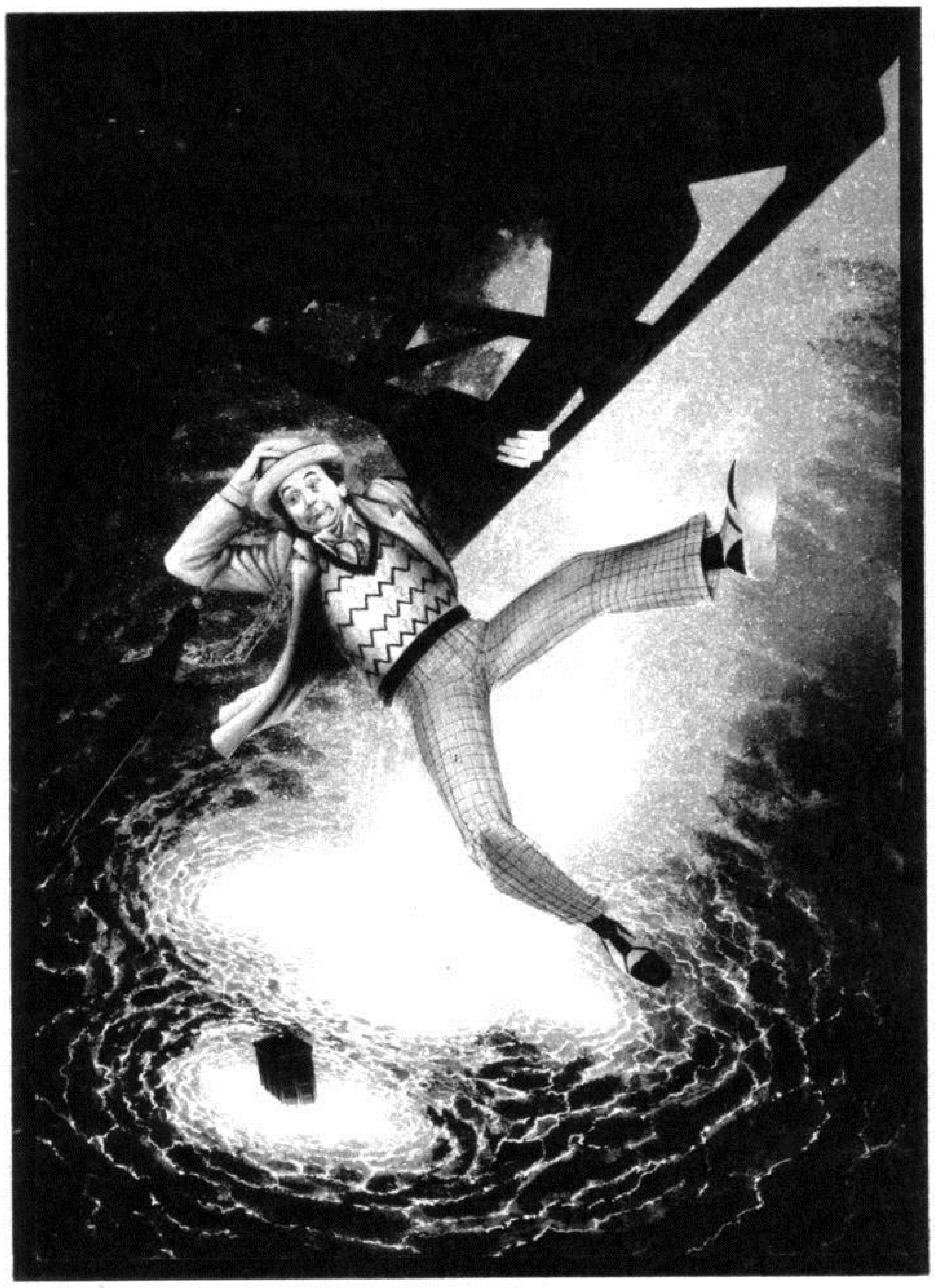

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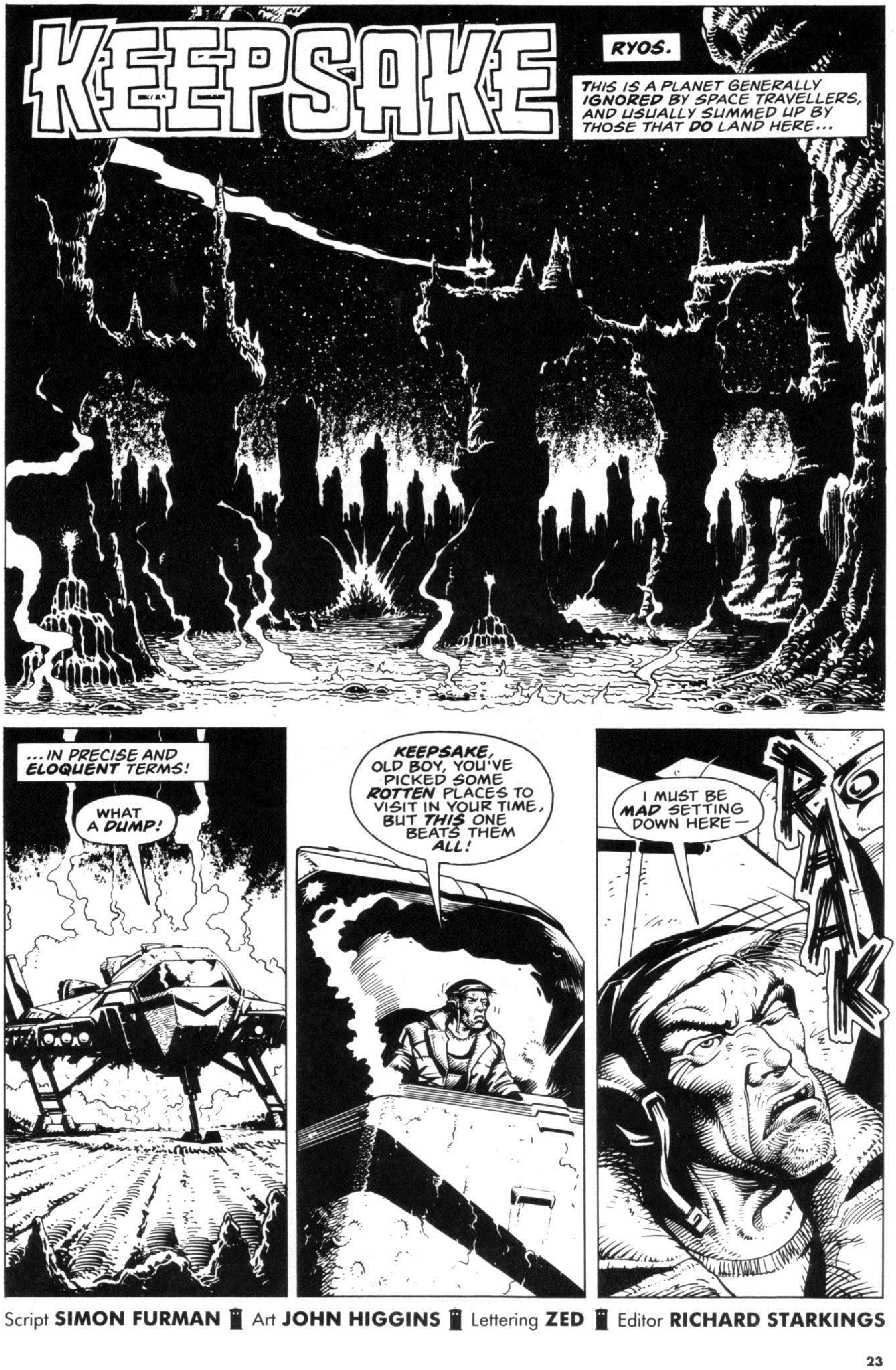
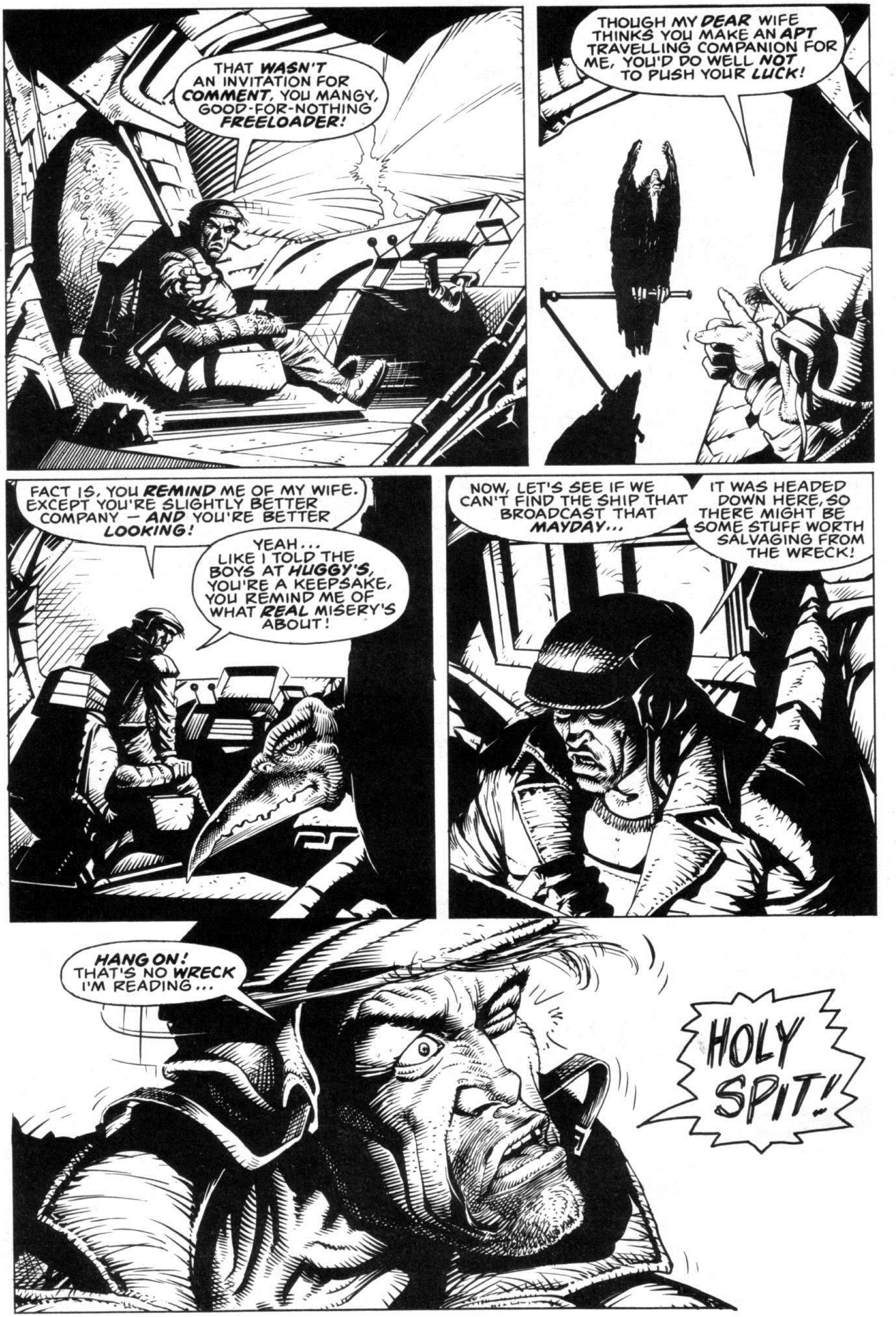
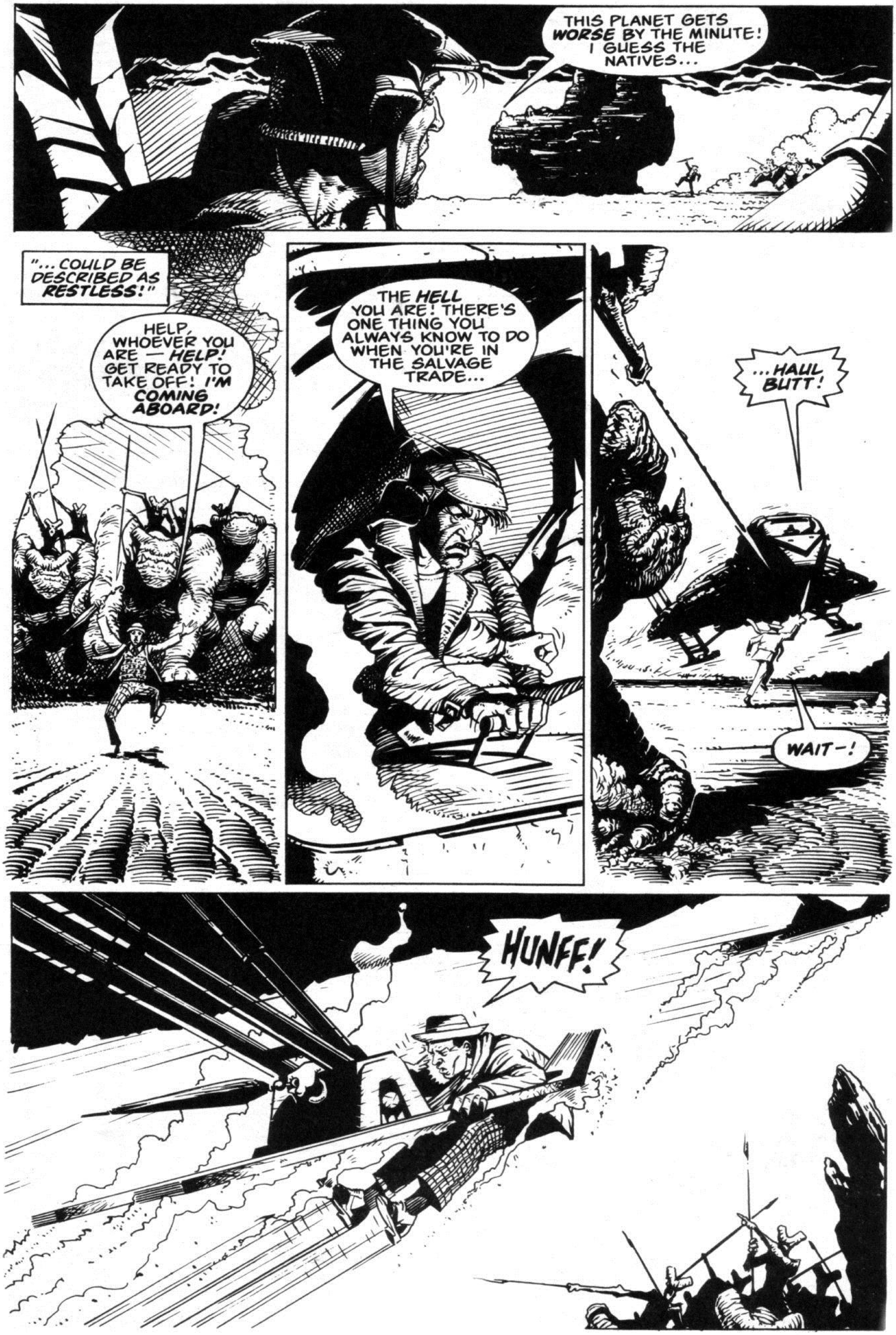
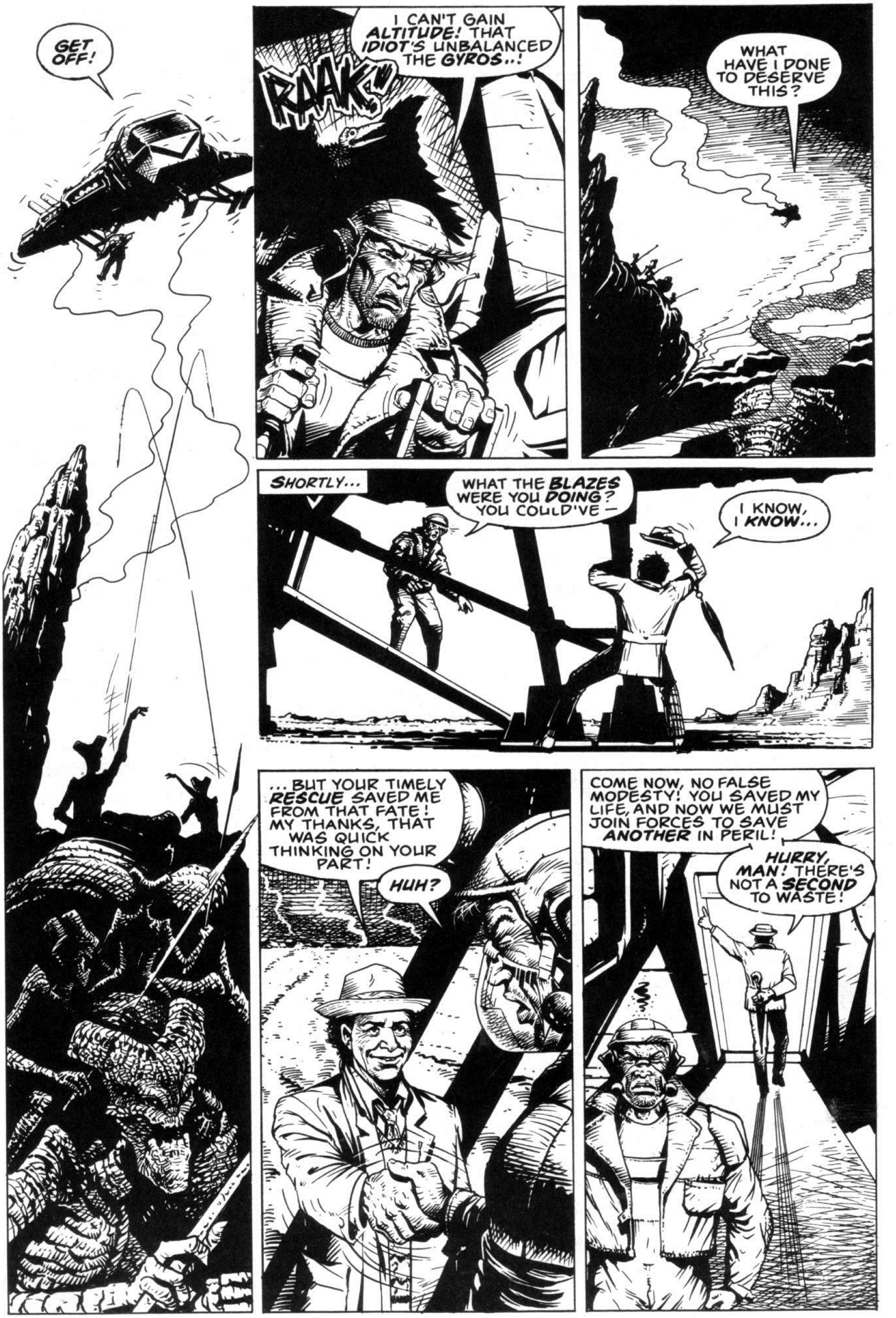
140 –

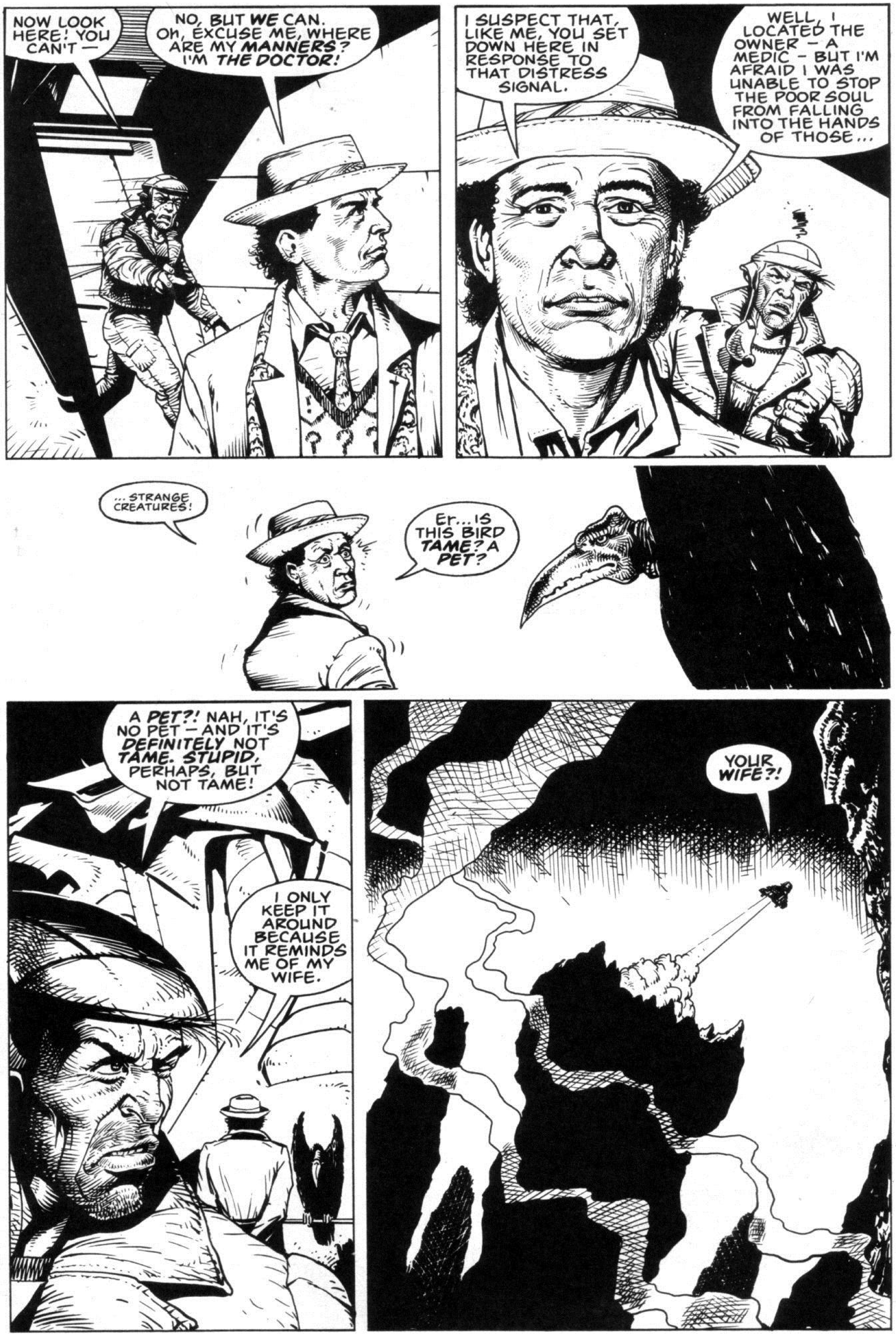

KEEPSAKE
RYOS.
THIS IS A PLANET GENERALLY IGNORED BY SPACE TRAVELLERS, AND USUALLY SUMMED UP BY THOSE THAT DO LAND HERE...
...IN PRECISE AND ELOQUENT TERMS!
WHAT A DUMP!
KEEPSAKE, OLD BOY, YOU'VE PICKED SOME ROTTEN PLACES TO VISIT IN YOUR TIME, BUT THIS ONE BEATS THEM ALL!
I MUST BE MAD SETTING DOWN HERE—
RAAK

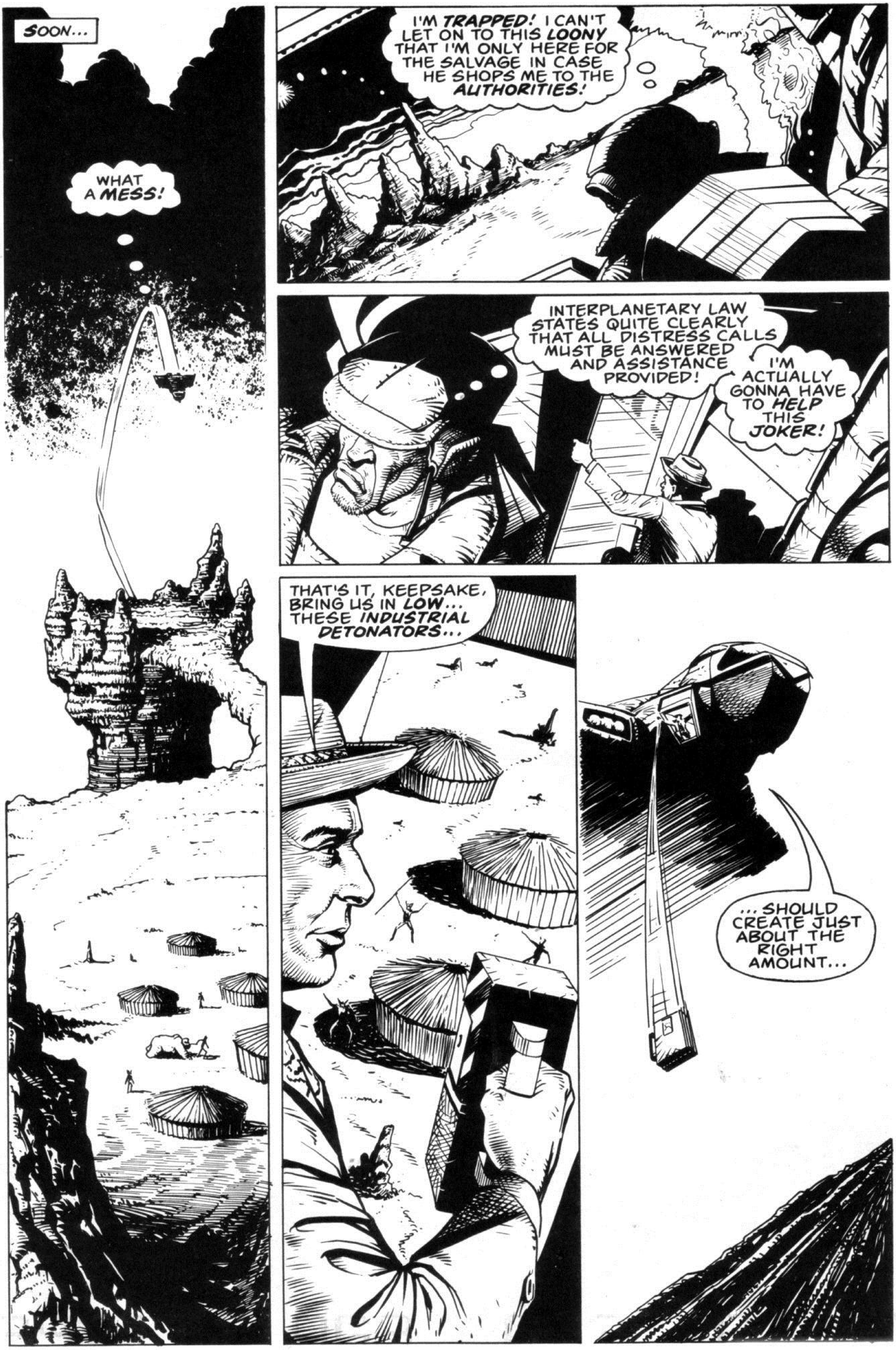
Script **SIMON FURMAN** Art **JOHN HIGGINS** Lettering **ZED** Editor **RICHARD STARKINGS**

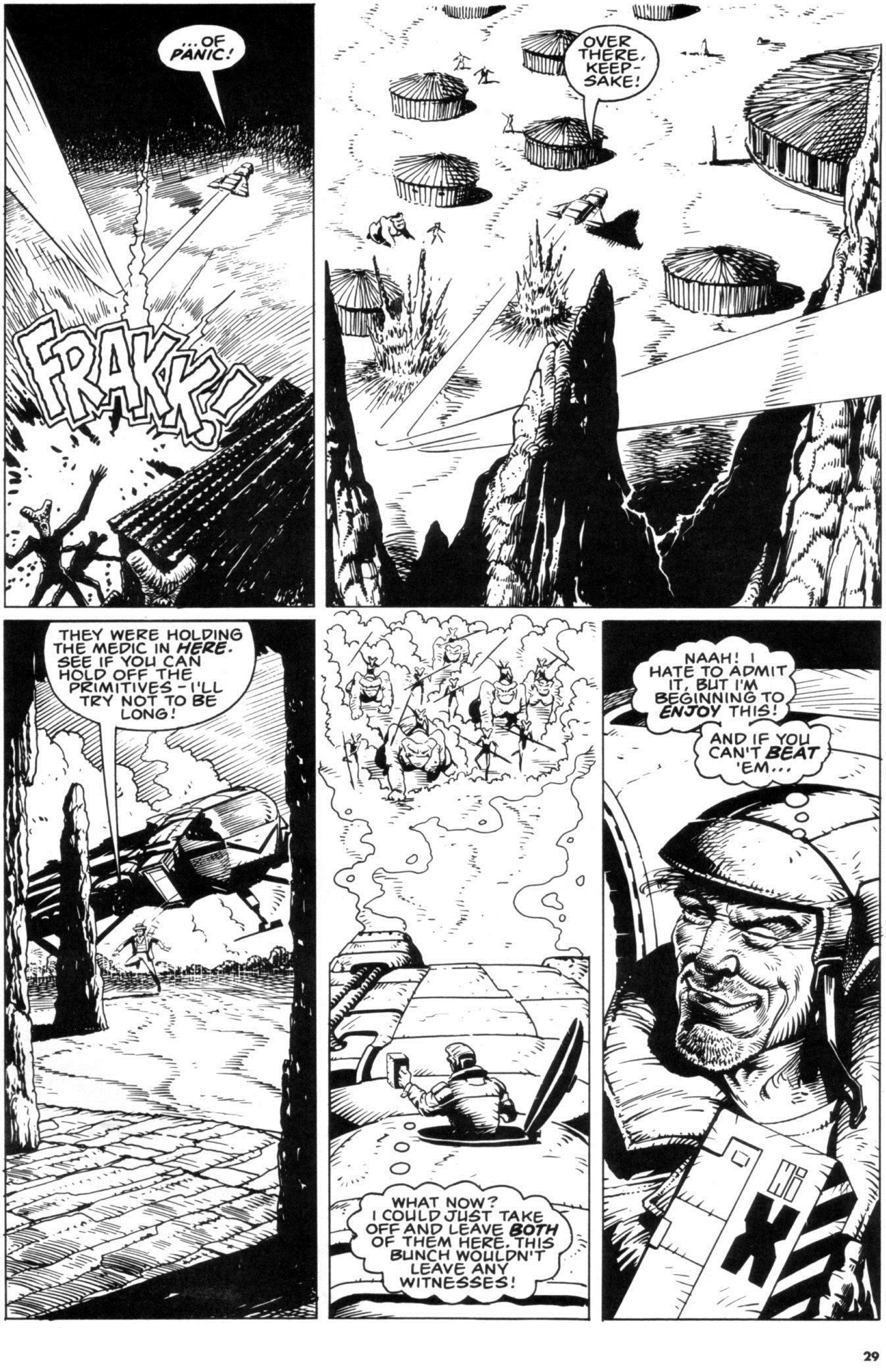

THAT WASN'T AN INVITATION FOR COMMENT, YOU MANGY, GOOD-FOR-NOTHING FREELOADER!
THOUGH MY DEAR WIFE THINKS YOU MAKE AN APT TRAVELLING COMPANION FOR ME, YOU'D DO WELL NOT TO PUSH YOUR LUCK!
FACT IS, YOU REMIND ME OF MY WIFE. EXCEPT YOU'RE SLIGHTLY BETTER COMPANY — AND YOU'RE BETTER LOOKING!
YEAH... LIKE I TOLD THE BOYS AT HUGGY'S, YOU'RE A KEEPSAKE, YOU REMIND ME OF WHAT REAL MISERY'S ABOUT!
NOW, LET'S SEE IF WE CAN'T FIND THE SHIP THAT BROADCAST THAT MAYDAY...
IT WAS HEADED DOWN HERE, SO THERE MIGHT BE SOME STUFF WORTH SALVAGING FROM THE WRECK!
HANG ON! THAT'S NO WRECK I'M READING...
HOLY SPIT!!

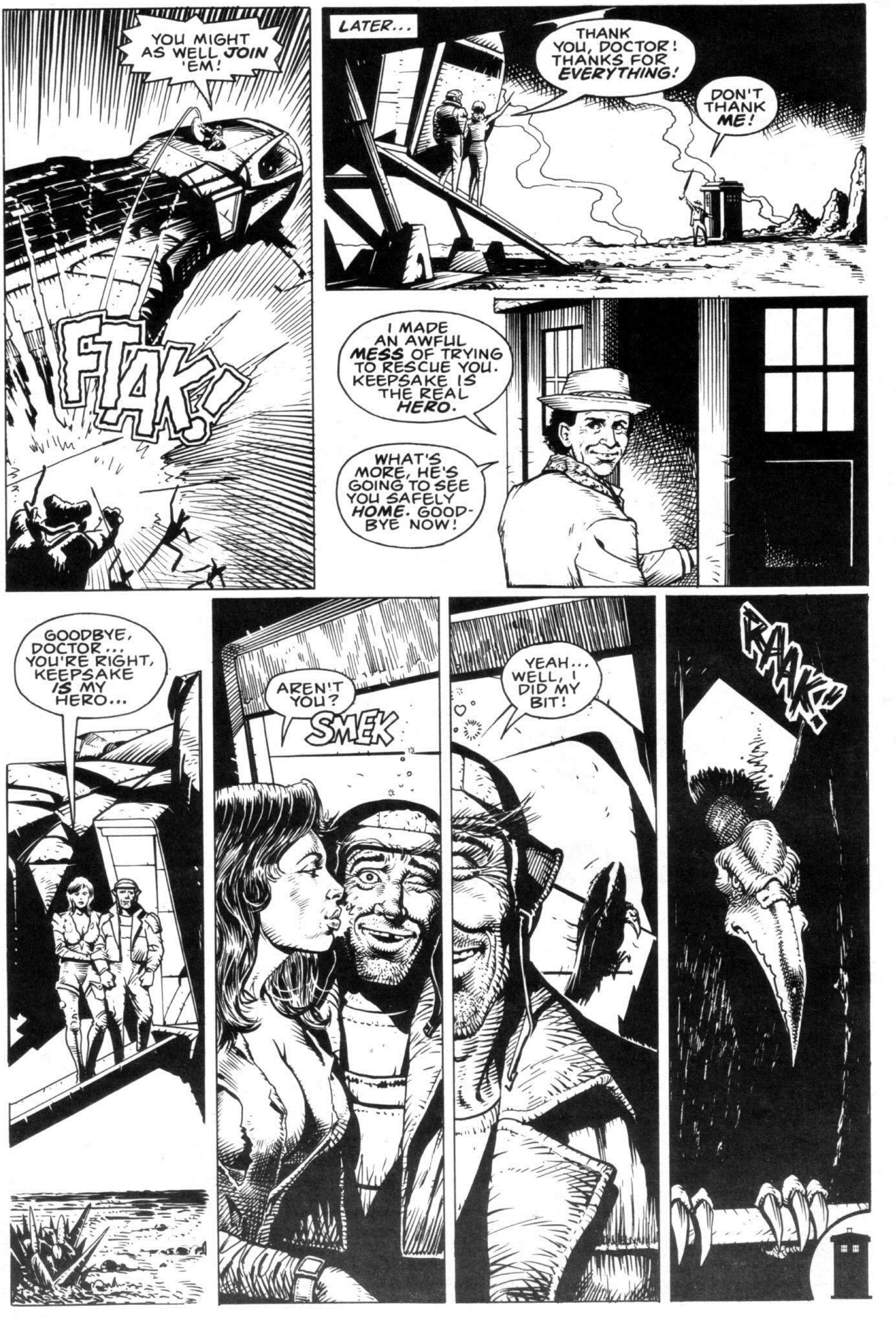

THIS PLANET GETS WORSE BY THE MINUTE! I GUESS THE NATIVES...
"...COULD BE DESCRIBED AS RESTLESS!"
HELP, WHOEVER YOU ARE — HELP! GET READY TO TAKE OFF! I'M COMING ABOARD!
THE HELL YOU ARE! THERE'S ONE THING YOU ALWAYS KNOW TO DO WHEN YOU'RE IN THE SALVAGE TRADE...
...HAUL BUTT!
WAIT-!
HUNFF!


GET OFF!
I CAN'T GAIN ALTITUDE! THAT IDIOT'S UNBALANCED THE GYROS..!
RAAK!
WHAT HAVE I DONE TO DESERVE THIS?
SHORTLY...
WHAT THE BLAZES WERE YOU DOING? YOU COULD'VE —
I KNOW, I KNOW...
... BUT YOUR TIMELY RESCUE SAVED ME FROM THAT FATE! MY THANKS, THAT WAS QUICK THINKING ON YOUR PART!
HUH?
COME NOW, NO FALSE MODESTY! YOU SAVED MY LIFE, AND NOW WE MUST JOIN FORCES TO SAVE ANOTHER IN PERIL!
HURRY, MAN! THERE'S NOT A SECOND TO WASTE!


NOW LOOK HERE! YOU CAN'T —
NO, BUT **WE** CAN. Oh, EXCUSE ME, WHERE ARE MY ***MANNERS?*** I'M ***THE DOCTOR!***
I SUSPECT THAT, LIKE ME, YOU SET DOWN HERE IN RESPONSE TO THAT DISTRESS SIGNAL.
WELL, I LOCATED THE OWNER — A MEDIC — BUT I'M AFRAID I WAS UNABLE TO STOP THE POOR SOUL FROM FALLING INTO THE HANDS OF THOSE...
...STRANGE CREATURES!
Er...IS THIS BIRD ***TAME?*** A ***PET?***
A ***PET?!*** NAH, IT'S NO PET — AND IT'S ***DEFINITELY*** NOT ***TAME. STUPID,*** PERHAPS, BUT NOT TAME!
I ONLY KEEP IT AROUND BECAUSE IT REMINDS ME OF MY WIFE.
YOUR ***WIFE?!***


SOON...
WHAT A MESS!
I'M TRAPPED! I CAN'T LET ON TO THIS LOONY THAT I'M ONLY HERE FOR THE SALVAGE IN CASE HE SHOPS ME TO THE AUTHORITIES!
INTERPLANETARY LAW STATES QUITE CLEARLY THAT ALL DISTRESS CALLS MUST BE ANSWERED AND ASSISTANCE PROVIDED!
I'M ACTUALLY GONNA HAVE TO HELP THIS JOKER!
THAT'S IT, KEEPSAKE, BRING US IN LOW... THESE INDUSTRIAL DETONATORS...
...SHOULD CREATE JUST ABOUT THE RIGHT AMOUNT...


...OF *PANIC!*
FRAKK!
OVER THERE, KEEP-SAKE!
THEY WERE HOLDING THE MEDIC IN *HERE.* SEE IF YOU CAN HOLD OFF THE PRIMITIVES – I'LL TRY NOT TO BE LONG!
WHAT NOW? I COULD JUST TAKE OFF AND LEAVE *BOTH* OF THEM HERE. THIS BUNCH WOULDN'T LEAVE ANY WITNESSES!
NAAH! I HATE TO ADMIT IT, BUT I'M BEGINNING TO *ENJOY* THIS!
AND IF YOU CAN'T *BEAT* 'EM...


YOU MIGHT AS WELL JOIN 'EM!
FTAK!
LATER...
THANK YOU, DOCTOR! THANKS FOR EVERYTHING!
DON'T THANK ME!
I MADE AN AWFUL MESS OF TRYING TO RESCUE YOU. KEEPSAKE IS THE REAL HERO.
WHAT'S MORE, HE'S GOING TO SEE YOU SAFELY HOME. GOOD-BYE NOW!
GOODBYE, DOCTOR... YOU'RE RIGHT, KEEPSAKE IS MY HERO...
AREN'T YOU?
SMEK
YEAH... WELL, I DID MY BIT!
RAAAK!

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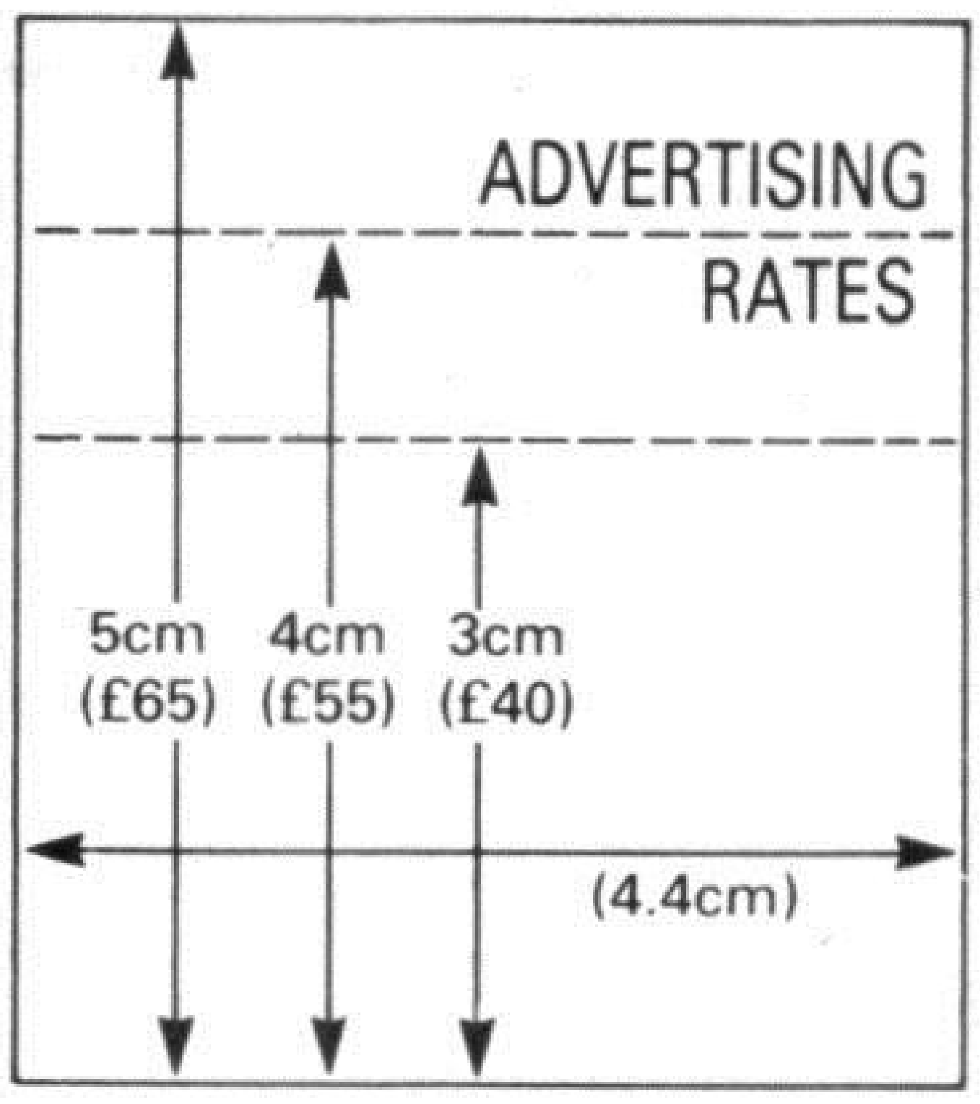

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REL TIME

Rel Time is compiled from a variety of sources. Special acknowledgements to Bruce Simpson of the *Doctor's Date Book*. It is intended as a guide to all aspects of *Who* related events, plus many other SF and Fantasy events that should also be of interest. Information for these pages welcome, from Local Group to Convention News. Please send to **Rel Time**, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed here in good faith and **Marvel U.K.** accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. **ALWAYS enclose an s.a.e. when writing to contacts listed, please.**

Friday 19th – 21st August
Unicon 9 King Alfred's College, Winchester. Guests: Patrick Tilley, Michael de Larrabeiti. Attending £10, Supporting £4. Contact: Wincon, 11 Rutland St., Hanley, Stoke-on-Trent, ST1 5JG.

Thursday 1st – 5th September
Novalacon II – The 46th Worldcon New Orleans, LA. Guests: Donald A. Wolheim, Roger Sims. Contacts: Linda Pickersgill, 7a Lawrence Road, South Ealing, London W5 4XJ.

Friday 2nd – 4th September
Portmeiricon '88 Portmeirion, NW Wales. Contact: Six of One, PO Box 66, Ipswich.

Sunday 6th September
Comic Mart, 12.00 Camden Centre, London. Opposite St. Pancras Station.

Thursday 8th September
***Doctor Who* Magazine Issue 141 on sale – order your copy today! Details, Page 34.**

Saturday 10th September
Comic Mart 11.00 – 3.30, Piccadilly Plaza, Exhibition Hall, York Street, Manchester. Admission 40p

Friday 16th – 18th September
Panopticon IX – London. Due to special agreement, venue will only be announced to those registering. Rates: Fri/Sat only, Members £17.25, Non-Members £19.55. Weekend Tickets: Members £29.90, Non-Members £34.50. This does not include accommodation. Registration: Panopticon Registrations, 1 St. Annes Road, Saltash, Cornwall. Cheques/P.O.s payable to Domnitemporal Services Ltd, in £ sterling.

Thursday 22nd – 25th September
Paris Sur La Futur La Maison de la Mutalite, Paris, France. Membership 200FF. Contact: Raymond Audemard, 118 Avenue de Stalingrad, 92700 Colombes, France.

Friday 23rd – 25th September
Armadacon – the Final Conflict Multi-media Convention, the Ballard Centre, Plymouth. Guests: Katharin Kurtz, Adrian Cole and Brian Lumley. Possibles: Colin Baker, Brian Croucher, Richard Franklin. Registration: £10.00 (£5.00 Day Registration). Proceeds to Special Babycare Unit, Freedom Fields Hospital. Details, Registration Form from: Marion Connell, 4 Gleneagle Avenue, Mannamead Plymouth PL3 5HL.

Saturday 24th – 25th September
UK Comic Art Convention The Institute of London, London WC1. British *Doctor Who* strip connected guests include Mike Collins, Dave Gibbons, John Ridgway, Grant Morrison, Dicky Howett etc. Price for both days £10, overnight accommodation for £16. Cheques payable to UK Comic Art Convention. Details, orders (include s.a.e.) to The UK Comic Art Convention, PO Box 360, London WC2H 9TB. Applications must be received by Friday 2nd September 1988.

Saturday 24th – 25th September
Conscription Cobden Hotel, Birmingham. Attending £10, Supporting £6. Pre-con publications £2. Contact: Henry Balen, 8 West Avenue, Walthamstow, London E17 9QN. A convention designed especially for those involved in, or interested in, convention organisation.

Saturday 24th – 25th September
Starcom '88 Regency Hotel, 1-25 & 38th Avenue, Denver CO. Usually with *Doctor Who/Blakes 7* guests. More information from Starcom '88, P.O. Box 19184, Denver 80219.

Saturday 24th September
Leeds Comic Mart, Griffin Hotel, Boar Lane, Leeds.

Sunday 25th September
***Star Trek*, Convention** Shepperton Moat House, Felix Lane, Shepperton, Middx. Registration £7.50, all proceeds to British Diabetic Association. Enquiries, Mrs Claire Saunders, 12 Saville Crescent, Ashford, Middx

EXHIBITIONS

Longleat House *Doctor Who* Exhibition, near Warminster, Wiltshire. Splendid Silver Jubilee displays, with much new material. Open from 10a.m. daily until the end of October. Admission: 50p, Under 4, Free. All In One Tickets for all 13 exhibitions at Longleat, are £7 Adult, £6 Senior Citizens, Child £5.

FORTHCOMING. . .

***Doctor Who Magazine* Work-In** Saturday October 1st, Westminster Comic Mart, Central Hall, Westminster, 1.00 o'clock onwards. Admission free.

Console 88, the 5th National *Doctor Who*/SF Convention, December 10th and 11th at The University of Sydney, Sydney, Australia. Invited guests: Katy Manning, Mark Strickson, Robert Jewell and Kevin Manser (Dalek operators), Tristram Carey (Incidental music). Registration: $15 (Australian) until 31st August, $20 thereafter and $25 on the door, $15 one day. Plus a $20 Secret Time Lords Other Ball and a planned cabaret. All profits to the Make a Wish Foundation which tries to grant the last wish of children with terminal diseases. More info (s.a.e.s, 2 IRCs) to Console 88, 3/23 Gertrude Street, Ingleburn, Australia 2565 NSW. Checks payable to Console '88, P.O. box 560, Ingleburn 2565 NSW, Australia.

TARGET RELEASES

This month's paperback release is *Wheel in Space* by Terrance Dicks, price £1.99, which was reviewed in **DWM Issue 135**. Also released this month are the first two Star Paperback *Doctor Who* Classics – *The Myth Makers/The Gunfighters* by Donald Cotton, and *The Dalek Invasion of Earth/The Crusaders* combination by writers Terrance Dicks and David Whitaker respectively. These are on sale at £2.95 each. All three releases go on sale from 18th August.

SUPERCHANNEL SCHEDULES

Doctor Who stories from the early Tom Baker period continue to be transmitted by this satellite/cable network. Details in brackets refer to episode details and date of transmittal for August:-

The Hand of Fear (Episode 4 – 11/8); *The Seeds of Doom* (Episode 3 –

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13/8); *The Deadly Assassin* (All four episodes daily commencing Mon. 15/8); *The Seeds of Doom* (Episode 4 – 20/8; *Robots of Death* (All four episodes daily, commencing Mon. 22/8); *The Seeds of Doom*, (Episode 5 – 27/8). All programmes are broadcast at 5.30 in Britain.

CLUB SPOT

*Entries for this spot welcome. Readers are advised to make contact with clubs and local groups first before sending any money for merchandise, etc. **Always enclose a stamped addressed envelope.**

***DOCTOR WHO* APPRECIATION SOCIETY** P.O. Box 519, London SW17 8BU. Membership currently £9.00 per year.

THE FANTASY FACTORY Membership £4 per year, which includes quarterly telefantasy fanzine, Channel D. Future events to include telefantasy conventions and regular membership meetings. Details (include s.a.e) from Steve Brittain, 8 Springfield, Bradford on Avon, Wiltshire.

ZINE ZONE

***ACTION 21* reproduces some classic strip material from TV21, the Sixties, comic that popularised the tv serials produced by Gerry Anderson. Priced at £1.25 per issue, the magazine has all-new editorial and reprints colour strips in colour once more. Publisher David Nightingale promises that there'll be something of particular interest to *Doctor Who* enthusiasts in future issues.**

VIPOD MOR Issue 3 is now available, an amateur fan fiction magazine featuring a story from each Doctor. 60 pages, £1.50 (incl. p&p) from Vipod Mor Publications, 84 Durham Avenue, Duddingston, Edinburgh EH15 1RW. All proceeds will be donated to the Great Ormond Street Children's Hospital, an appeal which Sylvester McCoy himself contributed to, singing on *The Wishing Well*.

PRIVATE *WHO* Issue 13 features interviews with Malcolm (*Delta and the Bannermen*,) Kohll, Ben (*Remembrance of the Daleks*), Aaronovitch, Richard Briers and the editor of *Doctor Who Magazine*, the name of whom escapes me. Available from SF Bookshops price £1.95.

THE GRAND ORDER OF TIME LORDS (Look, I just work here). A brand new club for fan fiction enthusiasts, readers and writers alike. Ideas wanted for a new publication that will hopefully feature a whole range of stories and features on the literary side of *Doctor Who*. Free bulletin from David Metcalfe, 102 Higherhouse Close, Chadderton, Oldham, Lancs., OL9 8LP.

◆

YOU ON WHO

Write to: You on Who, *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2 3DX
Full addresses are printed only where requested.

BOOK NEWS DELIGHT

The news in **Issue 135** that the non-televised *Nightmare Fair* is to be novelised caused waves of excitement for me. Obviously, W.H. Allen have realised that by the end of 1989, every story (bar the six Dalek and two Douglas Adams ones) will have been novelised.

Therefore, in subsequent years there would be no books released for seven months of the year. To compensate for this, W.H. Allen should start to bring out non-televised stories – although please, don't let them bring out any old dross, as with so many *Star Trek* novels. They could release *Shada* – although that's back to the Adams problem again, and other stories from the scrapped Season 23; *Planet of Storms*, the Autons in Singapore story, Malcolm Hulke's Hidden Planet, etc.

Please do some interviews with Target artists, like the Skilleter one in **Issue 80.** Also could you do a review of all the current fanzines, please.

Andrew Links,
Ashtead,
Surrey.

All the fanzines we can review, we do in our Rel Time *feature. As for Target artists, keep reading the magazine!*

DESCRIBE THAT CHARACTER!

I totally agree with James Griffiths' (**Issue 138**) comments on the horrors of buying *Doctor Who* novels, though I do have one advantage in that I'm unlikely to meet anyone I know while I'm confined to the children's section in the book shop. All my friends are still back in New Zealand!

I think some of the current writers for Target should take some hints on character descriptions from Terrance Dicks.

M. Lankow,
London W2.

DOWN MARKET DWM?

As **DWM** more and more stridently attempts to prove that *Doctor Who* is just as good as it was fifteen years ago, it once again has stumbled in the never-ending fight against realism and competence in British science-fiction television shows.

Notwithstanding the interesting and relevant fact that the last two Companions have the combined IQ of a reconstituted McDonalds Chicken McNugget, and that the last five or six stories have similar texture and "meat" to said McNugget, *Doctor Who* has now been compared (by you) to those prize-winning intellectual luminaries, the *Thundercats* and *Transformers*. No kidding. Look at the back of **Issue 138.**

As a steady subscriber to **DWM,** I do not expect adverts for the under-8 set in a supposedly "adult" magazine. You make it all the more difficult for people like James Griffiths to make their case. I suppose however, that's only to be expected – **DWM** is only following the downward trend of *Doctor Who* itself.

Please also stop the nasty little notes at the end of each letter – "So for some at least, the magic continues". I assume this was meant in context of the forthcoming Tom Baker repeats on SuperChannel, which will have the additional effect of utterly eliminating the notion that "the memory cheats". Score one for Those Of Us Who Enjoy Good Drama.

Andrew Varcoe,
Brackney, PA,
USA.

Quick explanation: the Summer Special 'house ad' in DWM *gives us an opportunity to promote* Doctor Who Magazine *in the regular titles you refer to, later in the year. It was also placed at the last moment, when an advertiser decided to re-arrange their advertising schedule with the magazine.*

We have a very wide readership for DWM, *ranging from 6 to 38, at least. Some of those readers are very likely to be interested in other titles Marvel U.K. produces.*

As to the 'nasty little notes', my comment following Michael Hoptroff's letter was meant to indicate that while some people are obviously disillusioned with Doctor Who *today, the majority of our readership are still keen on it. I quite agree with you about the quality of the SuperChannel repeats – Ed.*

CONGRATULATIONS

I would like to congratulate Sylvester McCoy on his excellent portrayal of the Doctor in Season 24. He got off to a bad start with *Time and the Rani*. This was mainly due to the bad phase the show had just been through with Colin Baker, and also I think the critics were being over critical. Best of luck anyway, Sylvester!

Bernard McCormick,
Ardrossan,
Scotland.

MORE POSTERS!

Congratulations on the splendid **Issue 138.** The Matrix Data Bank was as interesting as ever, the comic strip unique and funny and I was thoroughly engrossed in 'Missing Episodes', 'Archives', and 'Fact File'. Gary Russell's report on Dapol was something I had been looking forward to. The Visual Effects section is one we should see more of!

My only complaint is about the lack of giant posters! The posters on the back page of the magazine are OK, but I don't really want to cut good material up.

Vanessa Coombes,
Bristol.

SLIGHTLY MIFFED

You have done it all over again, haven't you?! **Issue 138,** another hopeless, boring, badly-laid out little publication. I'm not going to waste ink writing what was wrong with it because you never seem to bother and simply carry on making mistakes.

However, glancing at the guest list for *The Greatest Show in the Galaxy* I forsee another John Nathan-Turner cop-out.

Another tacky little, over-comic, badly acted series for sixty percent of *Doctor Who* fans to loathe!

My letter was on the children's programme *Take Two* recently and although it was heavily edited it got my main point across: *Doctor Who* **has** declined, I do not care what any of your mentally ill readers think, *it has*. Let's admit it for once, please!

It's all very well you at **DWM** pretending it hasn't so you can save your jobs but let's get it clear, *Doctor Who* cannot get better until we admit it has declined first of all! Sadly, until then we'll have our *Doctor Who*-for-five-year-olds comedy series, and the *Doctor Who Magazine* declaring John Nathan-Turner as the hero of the world.

▶

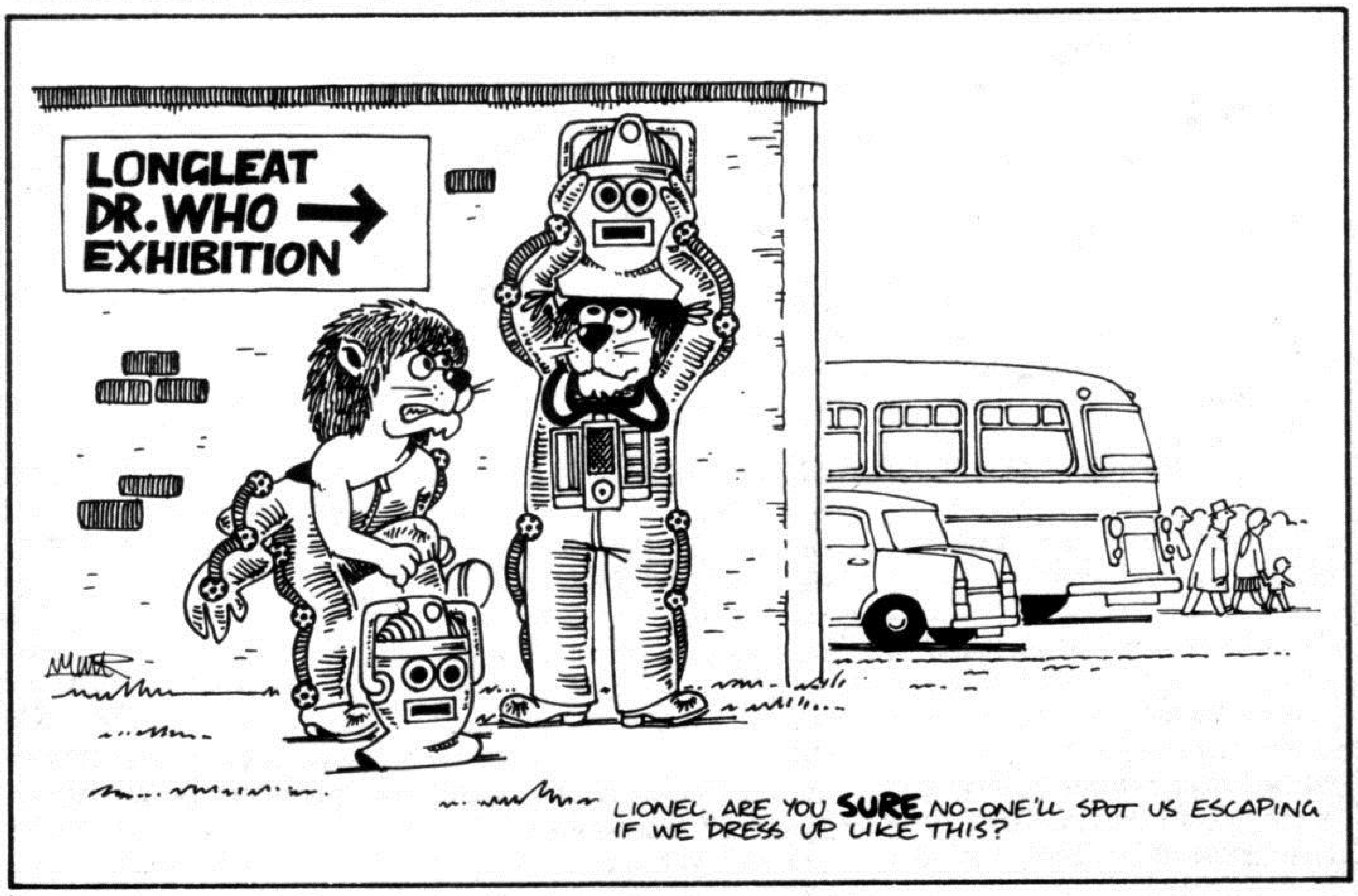
Well I have this to say – one fan has just cancelled his order for **DWM** today and just decided he's not going to watch the series beginning in September. I have no doubt in my mind that the show is now going to be cancelled and I am glad – very glad!

I just don't care any more. It is dead, and has been for quite a while now. I am delighted to see the end of it and have all JN-T's supporters ridiculed along with you at **DWM.** I by no means expect this letter printed, or read. I've been even more critical than M. Henderson, but so what! That's all *Doctor Who* is good for nowadays – criticising!

Goodbye *Doctor Who* and goodbye **DWM,** you were good while you lasted.

Iain Robertson,
52 Torogay Street,
Milton,
Glasgow,
G22 7QZ.

Nick's View


LONGLEAT
DR. WHO →
EXHIBITION
LIONEL, ARE YOU SURE NO-ONE'LL SPOT US ESCAPING IF WE DRESS UP LIKE THIS?

MATURE ATTITUDE

I am pleased that you have come out with your own opinions on the present *Doctor Who* saga, even though it is not necessarily the view I hold myself.

I found it all the more interesting considering that perhaps many jobs connected with *Doctor Who Magazine* hang on the survival of the series, and therefore I think it was very mature of you to call *Doctor Who* just "a television programme which we all like". I haven't yet switched the off button but then I don't actually have a TV set – I watch *Doctor Who* with another family – and if the next season is anything like *Dragonfire,* I will keep watching.

As for **Issues 137** and **138** – you have a refreshing, intelligent look and a pleasing quality which I hope will be maintained. While I notice that Gallifrey Guardian's title has followed the footsteps of *The Guardian* and "yuppified" itself, at least *this* news page has maintained its high level of information, and is complemented well by the chronological Reltime (although I don't quite comprehend how actors' birthdays can be regarded as events).

The banishing of *"You On Who"* to the end of the issues means I can enjoy the magazine first before being depressed by the fans.

I am enjoying Mr Hopgood and Mr Hine's artwork at the moment – they may be interested to know I used their *Doctor Who* strip to help defend comic strips as an art form in a recent exam essay – although please could Sophie Aldred be included, it's not fair that the Doctor should have a monopoly on artwork as he seems to have in recent Target novelisation characterisations.

E.M. Taylor,
Stopsley,
Beds.

REVITALISATION

Many thanks for revitalising **DWM** from **Issue 137** onwards. The magazine suddenly seems a lot more full, especially the latest (**138**). I notice input from fan writers, such as Andrew Pixley and Peter Angelhides, and think that this is a good idea.

In the past **DWM** seemed to have been searching hard for new topics to cover and new angles from which to view the programme. Thank goodness, also, that you now credit the writers more often, after the dreadful accusations by fan magazines about who wrote the 'What Price Fame?' Gallifrey Guardian piece.

Regarding the Season 14 Flashback, it was very interesting to read what DWAS had to say of that season back in 1977. "What has happened to the magic of *Doctor Who?"* is a cry heard many times in 1988 and, I suspect, right back through the years. Perhaps Season 24 will be a classic ten years from now!

I'm afraid I wasn't too thrilled by *'Claws Of The Klathi'*. The characters of Nathaniel and his friends were rather stereotyped, weren't they? It's that romantic idea of 19th Century London again – though the Doctor did give a few token references to cholera! On the artwork side – well, I've always believed that Dave Gibbons could never be beaten, and I stick by that. Hopgood and Hine were okay, I thought, but their likeness of Sylvester McCoy wasn't too good.

The Letters Page is becoming more 'adult' in its tone, thank goodness. I agree with James Griffiths completely – *why* are the *Who* books in the children's section when they are clearly designated 'TV Tie-In/Science Fiction' on the back?!!

Overall, a great improvement in **DWM.** Here's looking forward to Season 25 – though with names like Peggy Mount, Gian Sammarco and Jessica Martin for *The Greatest Show In The Galaxy,* I fear comedy will play an unnecessarily large part, *à la* Season 24 . . . time will tell . . .

Michael E.P. Stevens,
West Bromwich.

APOLOGIES

Richard Crossley has written in to point out that some of the transmission dates in the Season One Episode Guide (**Issue 138**) are incorrect, from the last episode of *Marco Polo* onwards. They are a month out of sync: the last date of transmission for *Marco Polo* should read 4/4/64 not 4/3/64. Likewise, the last *Reign of Terror* should be 12/9/64 not 12/8/64, and so on. We can only apologise for this.

Richard also points out our apparent mistakes over early story names in the same guide. There is room for some contention over these, hence the 'Story Guide' heading, rather than 'Story Title'. In an attempt to confuse you all further, the Story A title is *The Tribe of Gum,* with the first episode titled *An Unearthly Child;* Story B is *The Daleks* not *The Dead Planet.* (It was originally titled *The Mutants* until the popularity of the metal meanies was realised).

As for Story C, well there's real minefield of titles here, largely because a proposed story entitled *The Hidden Planet* and written by Malcolm Hulke was never made. *Beyond the Sun* was the title of the first episode of this script, and for some remains the title of the transmitted two-part story. It has also been titled *The Edge of Destruction* – which is where the Target book title comes from – and *Inside the Spaceship* by a fan of the series.

Don't forget that you still have a few days to enter the Dapol art competition, closing date August 22nd.

NEXT ISSUE: The Daleks are back, make no mistake! But what about their first invasion of London, back in 1964? We take you back to *The Dalek Invasion of Earth* with some very special photographs to reconstruct that event. Plus: Sydney Newman interviewed, the man who created *Doctor Who*! *The Mutants* take over the Archives, while we're busy previewing *The Greatest Show in the Galaxy.* All this plus a brand new comic strip story – *PLANET OF THE DEAD*!

EPISODE GUIDE

SEASON THREE: WILLIAM HARTNELL

Code	Story Guide	No. of Episodes	Episodes In BBC Archive	Novelised	Novelised By	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
						Archive	Nostalgia	Flashback		
T	**GALAXY FOUR** by William Emms Dir: Derek Martinus S.E.: Donald Tosh	4		**Yes**	William Emms	24,25 87			11.9.65 2.10.65	
T/A	**MISSION TO THE UNKNOWN** by Terry Nation Dir: Derek Martinus	1				64			9.10.65	No regular cast.
U	**THE MYTH MAKERS** by Donald Cotton Dir: Michael Leeston-Smith Prod: John Wiles	4		**Yes**	Donald Cotton	73			16.10.65 6.11.65	Vicki leaves; Katarina (Adrienne Hill) joins the TARDIS crew.
V	**THE DALEK MASTER PLAN** by Terry Nation and Dennis Spooner Dir: Douglas Camfield	12	• • • 5 • • • 10• •			67	125		13.11.65 29.1.66	Sara (Jean Marsh) joins and dies. Katarina dies. Guest stars for this longest ever *Who* story included Nicholas Courtney as Space Agent Bret Vyon.
W	**THE MASSACRE** by John Lucarotti Dir: Paddy Russell	4		**Yes**	John Lucarotti	49		128	5.2.66 26.2.66	Dodo (Jackie Lane) joins. Although credited as writer, John Lucarotti made little input to the final televised script.
X	**THE ARK** by Paul Erickson and Lesley Scott Dir: Michael Imison S.E.: Gerry Davis	4	ALL	**Yes**	Paul Erickson	55			5.3.66 26.3.66	
Y	**THE CELESTIAL TOYMAKER** by Brian Hayles Dir: Bill Sellars Prod: Innes Lloyd	4	• • 4	**Yes**	Gerry Davis & Alison Bingeman	83			2.4.66 23.4.66	Michael Gough played the Toymaker.
Z	**THE GUNFIGHTERS** by Donald Cotton Dir: Rex Tucker	4	ALL	**Yes**	Donald Cotton	82			30.4.66 21.5.66	
AA	**THE SAVAGES** by Ian Stuart Black Dir: Christopher Barry	4		**Yes**	Ian Stuart Black	80			28.5.66 18.6.66	Steven Leaves. Frederick Jaeger played Jano.
BB	**THE WAR MACHINES** by Ian Stuart Black and Kit Pedler Dir: Michael Ferguson	4	ALL	**Yes**	Ian Stuart Black	W81			25.6.66 16.7.66	Dodo leaves. Ben (Michael Craze) and Polly (Anneke Wills) join.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. Space does not permit us to list all personnel involved in each story, or separate episode titles. **BBC Archives:** Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change.

Target novelisations: Where a book has been given a different title to the tv story, we have listed that different title. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

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The last companion of the 6th Doctor and the first companion of the 7th. An articulated figure.

K-9
The Doctor's personal robot-dog computer with pull back action, wagging tail and nodding head. Runs around baseboard track.
K-9©Dave Martin & Bob Baker

Console
Electrically operated rise and fall centre section with flashing light.

Tardis
With flashing light and opening doors. This item opens out to form the backscene when clipped onto the supplied baseboard.

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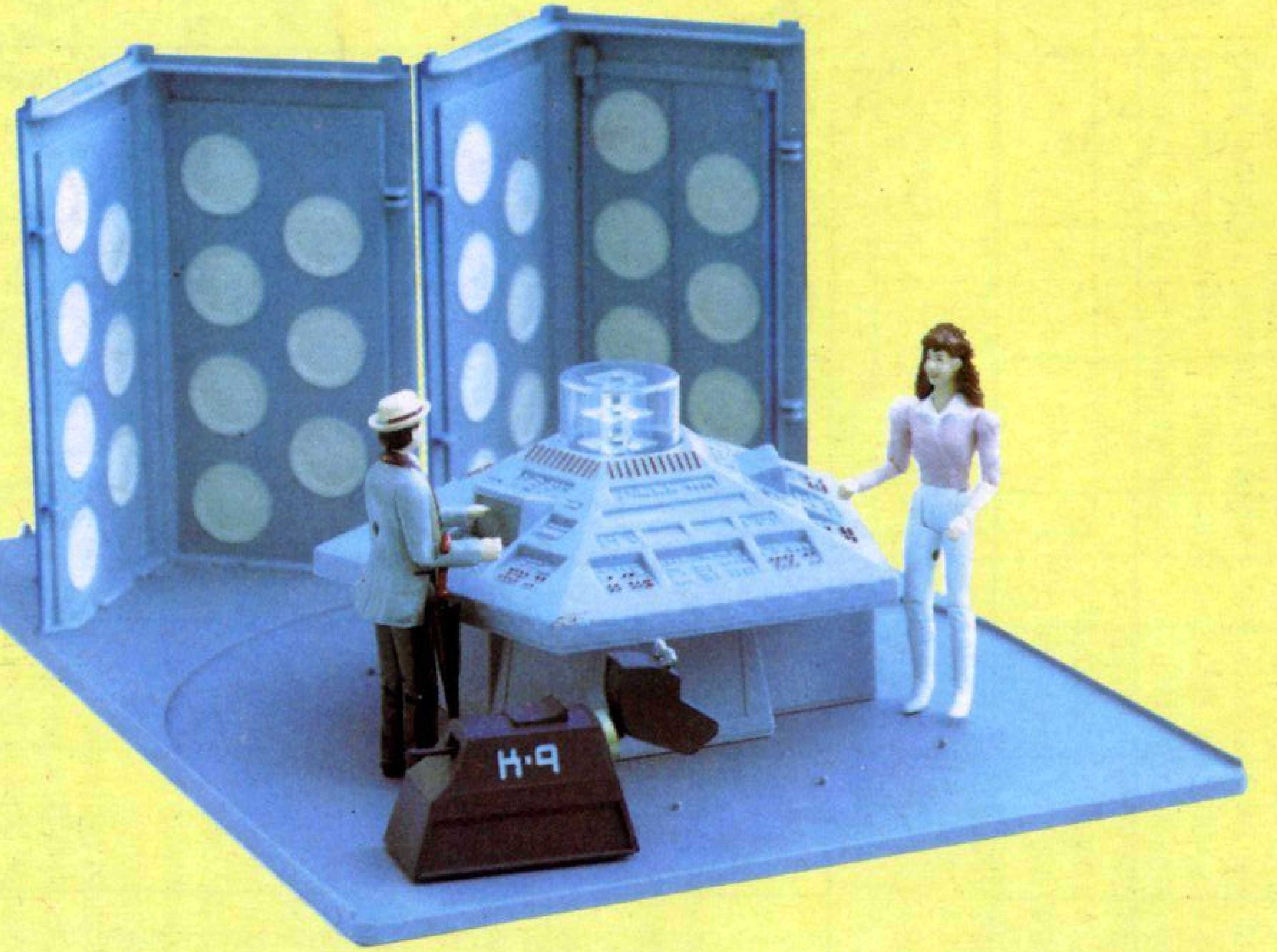

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Autumn 1988 will see the launch of the T1 Set with 6 sided console, including digital time readout, in one of the video screens. The TeTrap will be included in the set with an additional backing piece to enlarge the back scene.

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W7 Base	2.00	3.75
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